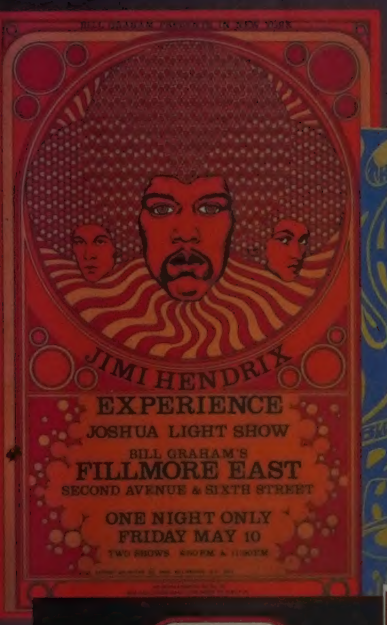
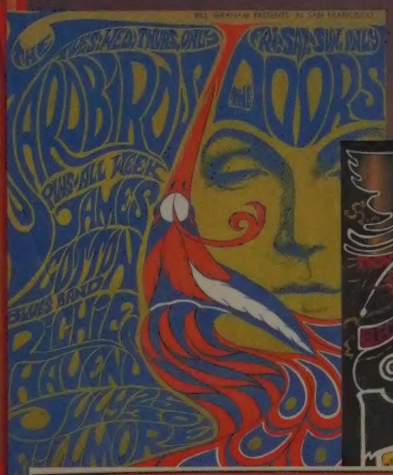
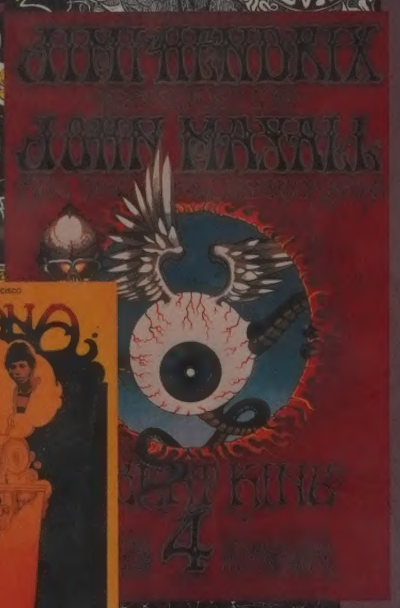
BILL GRAHAM PRESENTS

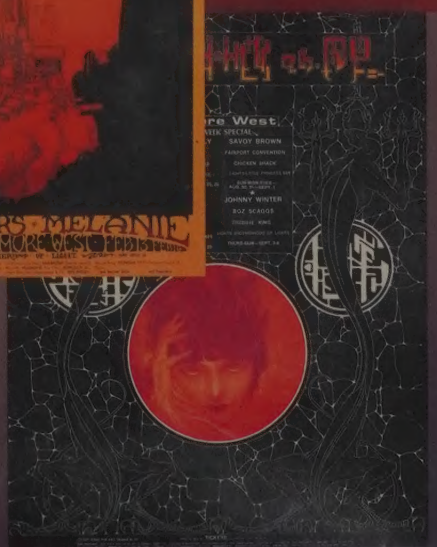
THE ART OF THE FILLMORE

The Poster Series
1966–1971









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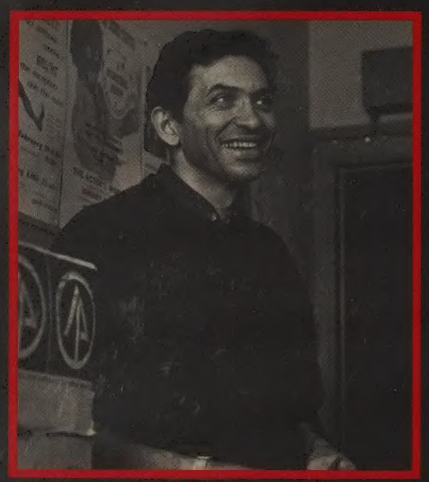

Bill Graham at the Fillmore 1966

Published in cooperation with Bill Graham Presents, this is an intoxicating compendium of the funkiest posters of this century. Highlighted for the first time in a single volume are the original Bill Graham numbered and unnumbered series created exclusively for the San Francisco and New York Fillmore dance concerts. This unique book richly illustrates over 400 hand-drawn posters, handbills, tickets and brings them to life through the voices of the talented artists who rendered them, and the performers who recall early impressions of Fillmore gigs. Collectors will find included artist and band indexes that cross reference the posters with the bands and the poster artists.

with my Army pack. . . I would leave the city at four in the morning and go to Berkeley. . . when people woke up in the morning—full. Every wall. I knew then that the posters were hitting home. Because as I went back down the block, I would see people taking them off the wall for their own. **Bill Graham** • Even details like psychedelic poster art. . . swirls of lettering, design and vibrating colors. . . came out of the Acid Tests. **Tom Wolfe** *The Electric Kool-Aid Acid Test* • That place has a lot of good memories. I played there with Jimmy Reed and many others. I think everybody played the Fillmore at one time or another. [BG 49] **John Lee Hooker** • The first time I ever played the Fillmore was with the Blues Project. We were just tuning up, we hadn't even started playing yet and somebody threw an apple at the stage and nailed me in the back. [BG 50] **Al Kooper**—The Blues Project • I played the Fillmore with the Grateful Dead. How long ago was that? 1967? Well, I don't remember a thing. [BG 51] **Otis Rush** • Michael Bloomfield and Jorma Kaukonen from Jefferson Airplane kept talking to me about Chuck Berry. They said, 'He *has* to play the Fillmore.' **Bill Graham** • There's that one poster with a photo of me in the center. I have no idea what was going on with my hair in that picture, but I know it took hours to get my bangs that straight. [BG 63] **Jorma Kaukonen** • Bill was extraordinary. . . He wasn't doing acid. He wasn't drinking. He didn't seem to be the kind of guy who would be interested in anything but keeping that ballroom going. **Peter Townsend** • . . . Every Friday night 'The Sound' begins. . . It's rock. It's hot. It's exciting. It's musically intelligent and it's part of a revolution which is reaching out to encompass art, politics, fashion, religion, business and human relations. It is perhaps the beginning of a totally new way of life. **Milton Miron** FM *and the* Arts 2/67 • San Francisco is far and away the most turned on society in the western world. . . The psychedelic ethic—still germinating and still unspoken—runs through the musical mainstream like a current. **The Village Voice** 3/67 • When Bob Weir, rhythm guitarist for the Grateful Dead says, 'The whole scene is like a contact high,' he is not speaking in fanciful metaphor. **The Village Voice** 3/67 • Paul McCartney phoned from the Fairmont and casually asked Bill Graham if he could drop in, adding, "I've heard a lot about your place. I'd like to see it." McCartney joined the Airplane on some numbers, talked shop and picked up a set of Fillmore posters. **San Francisco Examiner** 4/67

THE ART OF THE FILLMORE

1966—1971

WITHDRAWN

WRITER
GAYLE LEMKE

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JACAEBER KASTOR

Acid Test
Productions

Dedicated to the memory of

Bill Graham,

Rick Griffin,

Greg Irons

and

Kevon Mosgofian

Acknowledgments

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A very special thank you to all the poster artists and the musicians for their talent, wit and wisdom.

WITHDRAWN

May the Fillmore live on...

Gene Anthony

Three steps up on the right, a woman, seated inside a tiny ticket booth, dispensed tickets that you give to someone else at the top of the stairs. The darkened entryway was illuminated by a bright strobe—a new technology and one of Bill's toys at the Trips Festival. His first poster proclaims 'sights and sounds of the Trips Festival.' The light shows were the other part. They were produced by Bill Graham and several other families who started an art form that dazzled the mind.—Gene Anthony

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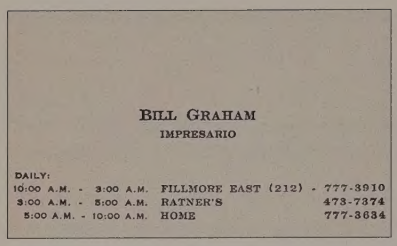
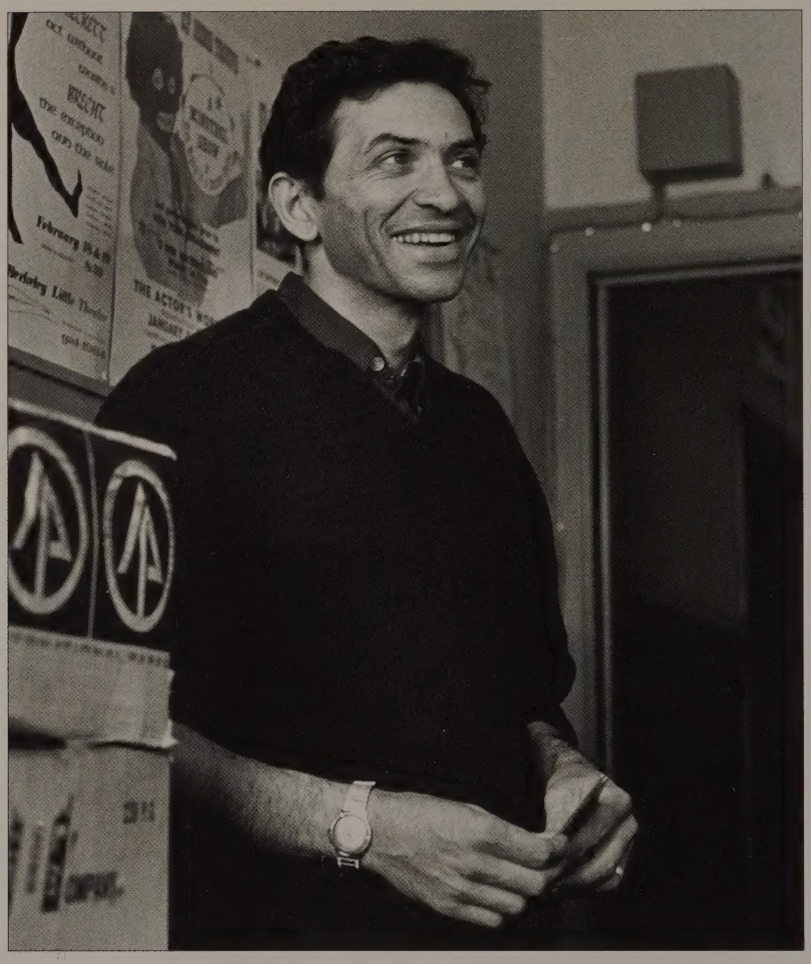


Bill Graham's East Coast Business Card, 1968.



Gene Anthony

Foreword

When I was growing up, my father used to repeat the same 20 or 30 phrases of philosophy over and over. Amongst his favorites were "I was in the right place at the right time," and "Don't ever forget how lucky we are." While they might be true, I think about how lucky we are that this particular time found the right man.

This series of Fillmore posters represents my father's undying love for the arts and his desire to bring masses together by providing a public forum for an extremely diverse group of artists and musicians to share different points of view, new ideas, and even wacky thoughts. The character of this art has a timeless, interactive affect, allowing us to celebrate in the resonance of these events to this day.

From the apples in the lobby to breakfast served at dawn, my dad tried his hardest, worked his hardest, paying attention to the scene's most important aspect of all—the fan. The fans are who these posters are for.

—David Graham

MY PHILOSOPHY HAS ALWAYS BEEN, 'HOW WOULD I WANT TO BE TREATED IF I BOUGHT A TICKET?' EVERYTHING EVOLVES FROM THERE.

Bill Graham

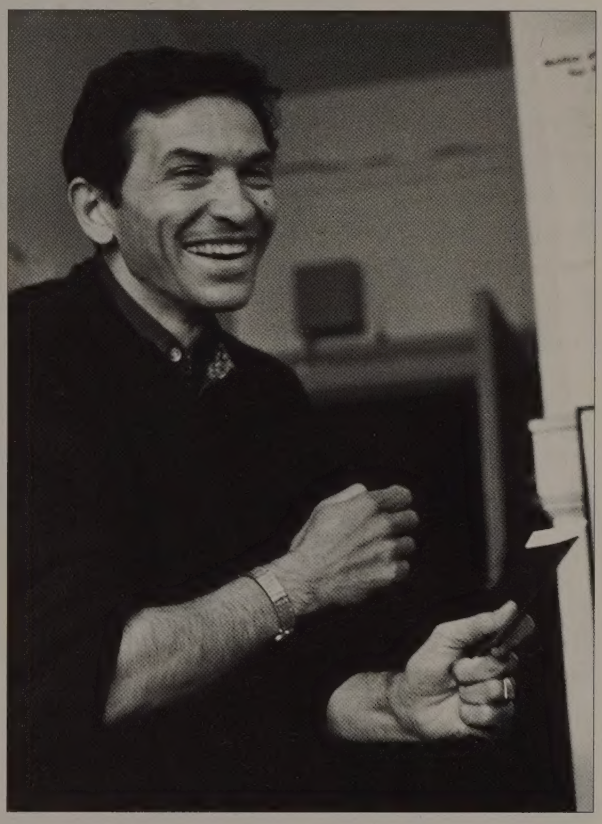
The Day Bill Graham Won the Lottery

I first met Bill Graham in January of 1966, when I was working as a freelance photojournalist. The occasion was a planning session for the upcoming Trips Festival held at the Longshoremen's Hall near Fisherman's Wharf. It was a spectacle that would shortly be unleashed on San Francisco. The Trips Festival turned out to be Bill's model for the Fillmore, and the publication of my story about the three-day Trips Festival in *Newsweek* magazine endeared me to Bill forever more.

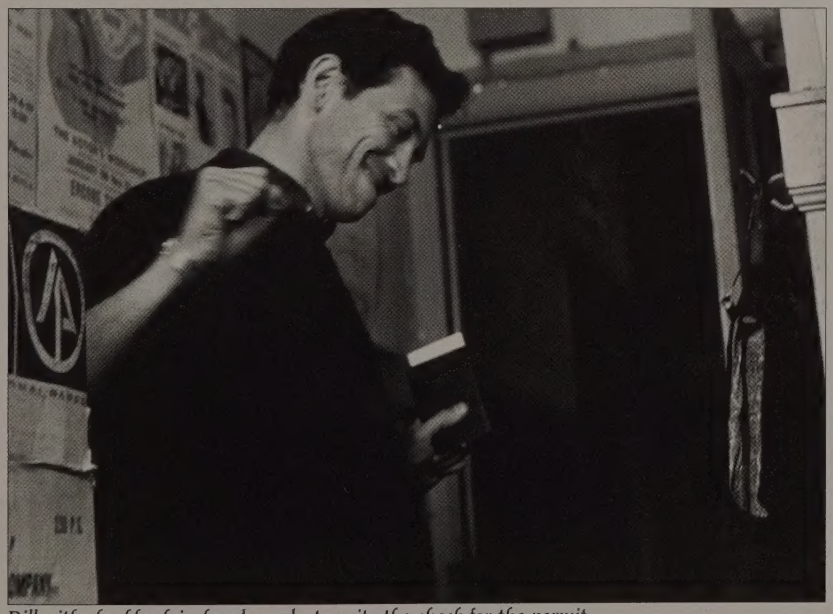
During those beginning weeks at the Fillmore Auditorium, Graham found himself under attack from the police. The cops considered Bill's dance hall permit theirs only to revoke and were opposed to Bill's hippie customers. Routinely, joyous Fillmore Auditorium patrons were getting stopped by the cops. Some were arrested for being under age and frequenting a dance hall.

Several newspaper stories called attention to Bill's harassment. On the day of a crucial vote by the San Francisco Board of Supervisors on Bill's request for a permanent dance hall permit, the *San Francisco Chronicle* published an op-ed article, supporting the Fillmore's "good, clean fun." Thinking that there was a story at hand, I walked into Bill's office as a radio newscaster was reporting the Board of Supervisor's decision. The Supervisors had granted Graham's dance hall license, thus sealing Bill's fate. As Bill was listening to the broadcast I took this series. I call it, *The Day Bill Graham Won the Lottery.*

—*Gene Anthony*



Gene Anthony



Gene Anthony

Bill with checkbook in hand, ready to write the check for the permit.

Introduction

It was January of 1966 when Bill Graham began having posters made to promote the dance concerts he was putting on at San Francisco's Fillmore Auditorium. In commissioning the posters, Graham wanted it straight: A date, a time, the place and the names of the bands performing. The poster artists, never-minding his mandate, followed the revolutionary whim and wile of sixties consciousness and irreverently created banners that reflected their own sense of poetics, style and wit. What resulted were signature juxtapositions of design, lettering and color that spawned a brand-new art form. Their muse was the cosmic synergy that abounded then, fueled in part by a wonder substance called LSD.

For unwitting pedestrians who encountered the posters tacked up on phone poles or construction sites, the appeal was instantaneous. The vivid color proclaimed, while the illegibility seduced; mystique came in the challenge to decipher. That these posters have come to occupy a respectable place in art history while surviving as priceless components of rock archeology, no one could have soundly predicted—no one except Bill Graham. As Dennis McNally, Graham's first archivist observed: "Bill was acutely aware of what he was up to, and of his own ego. He knew that what he was doing was something special. No one saved stuff like he did, and for every relic, there was a five minute story." Graham had the foresight to initiate his archive in 1983, cataloging hundreds of items he had either tucked away at home or pressed into his personal scrapbooks over the years. Mementos like comedian Lenny Bruce's handwritten guest passes from his very last performance at the Fillmore, Janis Joplin's tambourine and a beaded necklace the singer once gave him, and countless photos, news clippings and fan mail. But the archive's most treasured relics are those that give the psychedelic era its most tangible identity—the posters.

Collectors who have enthusiastically amassed them for years logically identify the Fillmore posters with the works of French artist Henri de Toulouse-Lautrec. Absinthe, the hallucinogenic liqueur, lit his way while he captured the spirited dance-hall aesthetic of the Moulin Rouge in turn-of-the-century Paris. Similarly the Fillmore poster artists, led by their acid visions, translated the potent euphoria of the San Francisco dance concert environment. These visions were brought on by the light shows, the costumed patrons, the dancing and the language, along with the most contagious element of the day—the music.

As with Toulouse-Lautrec's posters, historical appreciation lies in the chronicling of significant events tied to a specific venue during a culturally provocative era. In as much as this book preserves the legacies of Bill Graham, the poster artists, and the musicians of the sixties, it is meant as an archival tribute—a keeper of the proverbial flame. The posters of the Fillmore are as much about art as they are about one of the most profound periods in popular music, and ultimately what was and will remain relevant to people's lives.

—*Gayle Lemke*

The soul of the Fillmore Auditorium is Bill Graham, the controversial and volatile personality whose vituperative response to police pressure has made him a hero to his clientele... Graham retains the instincts of a jungle fighter.

FM *and the* Arts, 2/67

BGP First Anniversary Celebration

Suki Hill

I took these pictures at the party Bill Graham threw to celebrate the completion of the first wonderful, very successful year of music, dancing, poster art and light show art at the Fillmore. Bill Graham issued a general invitation to his patrons and friends (that is how "down homey" and wonderful the music scene was) to come to a buffet dinner. It was not elaborate, but typical of Bill's enthusiasm, generosity, and good heart. Things seem to be done so much more stylishly these days; this was kind of like a potluck—really a "good" feed!—Suki Hill

Suki Hill

We usually went to the Fillmore both Friday and Saturday nights to photograph, dance, listen to the fabulous bands and just be where it was "happening." We were friends with most of the poster artists and some of the musicians and light-show artists. To dance in the midst of the light shows, created by artists like Ben van Meter, was a new and exciting experience. Our particular group of chums was not particularly into drugs, we were just thrilled with the whole new ambiance. Bill Graham was always there, overseeing every aspect of his production, and he was a very exciting person to know. He was so intense, enthusiastic, and full of good will and energy. We were very encouraged and inspired by him, and of course, he appreciated our efforts as artists—Suki Hill

Suki Hill

Bill Graham got his secret ambition in life: he's one of the best cowbell players on the West Coast. For about 20 minutes, he introduced all the people who worked at the Fillmore, from Peaches and Helen (the ladies who check the coats) to Bonnie, his girlfriend. I've seen promotors from the "hip" to the sharpies involved in a constant arm motion, patting themselves on their backs, one even from his own stage, but I've never seen Bill do that.

—*Jan Wenner, The Daily California* 11/30/66

Eye Candy

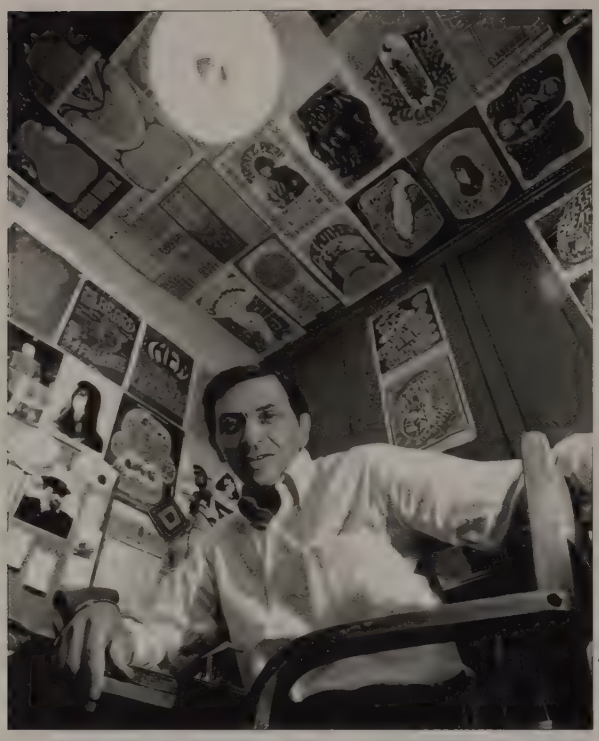
It starts with a certain *appeal*. An *appeal* for help from the San Francisco Mime Troupe, suddenly busted in the park. An 'Appeal' party thrown by Bill Graham on Nov. 5, 1965, in a loft in San Francisco utilizes a simple device to reach out and touch kindred spirits for this cause: A poster (well, actually kind of small, more like a flyer in this case, but let's not quibble). The headlines were of simple, hand-printed calligraphy with typeface information explaining the Mime Troupe's situation, and listing the performers that would play at the benefit party. It apparently *appealed* to many. So VERY many in fact, and with SUCH an interesting "chemistry," that producing this type of event became an obvious and *appealing* possibility for Bill.

A poster or public posting need be neither artistic nor clever to put forth it's message. If you look back through the history of advertising posters, you will find that generally, the designs of artistic merit and influence are published, reproduced and studied, while the vast bulk of "signage" is disposed of. America has no particular claim to leadership within the world community of poster art or graphics. Our advertising is often bland compared to foreign treatments. Our architecture, much like our "boxing style" posters, generally has a certain Euclidean simplicity and ease of usage. The Bill Graham posters have their roots here amongst this unassuming signage. And then along came a drop of change.

After the fifties and early sixties with their years of repressive morality, etiquette and grooming codes, creative people were essentially in need of a big "hairy" change. The beatniks with their angst, poetic vernacular and artsy decor, were the first sign of a crack forming in the naugahide fabric of convention. A much broader worldview was widely craved. The visual transformation as seen through the posters produced by Bill Graham Presents (especially if you start with the Mime Troupe shows from the last half of 1965), illustrates quite nicely the evolution of the "scene" from the Beat and Folkies period to the beginnings of the Haight-Ashbury Acid Rock culture. The dance concert series that starts with the Appeal I event literally exudes local and eventually world-wide psychedelic culture. The mental, spiritual and physiological terrain explored by these artists was done right on the frontier of a vast unexplored new region. Perhaps this has been America's only true renaissance and period of MASS inspiration in our young country's history. The posters and music as well as a number of other cultural elements from that time have been critically noted, discussed and enthusiastically acknowledged by the world community for 30 years now. It seems to be increasing and not fading away.

After the three Appeal parties Bill was asked to lend his production skills and resources to an event called the Trips Festival. Many different tribes of hipsters, miscreants and youthful seekers were involved. A funny thing happened on the way to the tea party. What it is ain't exactly clear. Call it LSD, call it MAD magazine, call it school's out, call it mass hysteria on the order of, say, a bizzare ergot epidemic, but in San Francisco, around January of 1966, a lot of people "broke loose" in a big way. And to many kids all over the world, it looked like a LOT of fun.

Everything had to change. Everything had to become... everything. This was one of the big factors of the Psychedelic Renaissance. Everything meant something. We couldn't settle for any perceived repression of anything. Like Marlon Brando's famous "Whattaya got?", response when asked, "What are you rebelling against?" we had to question even the most mundane concepts. It took a long time... it's still going on in the nineties. Some things we found out. Some of those things we forgot along the way, but that's not the point. We grappled and delved anyway. That was the trip. And that is why posters became beautiful, and blossomed and flourished. Because they had to say everything. They couldn't just tell you the information about the show. They had to tell you what kind of people you might meet, what kind of far out trip you might have or perhaps even reveal the mysteries of the universe. Wow. Quantum mechanics, visual mudwrestling, Acid Test pop quiz on a phone pole!



Gene Anthony

Amongst poster artists there came to be an inspired competition of sorts to push further and further, to see what could be done, what effects could be achieved. In fact to psychedelicize people through art. The poster artists evolved exciting new styles, borrowing from the past and from the future and giving the dance concert posters a vibrant life of their own. The art scene was important to a lot of people and a shared lexicon of images and ideas developed through feedback from each others' work and similarly overstimulated brains. Hey, if you couldn't make it to the show, through your poster at home, the mind-altering mountain could come to Mohammed. You could give your own pad some "atmosphere," some *appeal*. The beautiful hallucinatory images and illusive feelings that artists tried to capture on paper were alluring. Hundreds of thousands of copies of these posters began selling and disseminating to empathetic souls throughout the realm.

The value of these posters as with all things of value stems from basic *appeal*. The fact that the popularity of the BG series is growing by leaps and bounds has created a strong market for these items. Particularly the early, the extremely beautiful and the rare. The Bill Graham series of "Fillmore" posters is noteworthy for it's extreme breadth of variety and creativity. Moreso than any other venue or series of posters in the sense that the artists, aside from having a responsibility to communicate a few basic facts about each event, were essentially left alone to freak freely. Certain strong artists were allowed to produce posters for dozens of shows, dominating periods of time and allowing for a remarkable development in their art to occur. Whereas Bill Graham developed a reputation for ruling his empire down to the smallest details, he knew well enough (most of the time), to leave these creative folks to explore and define the culture of the moment—a culture they were immersed in. As a barometer of those times, an intensely stimuli-laden historical record, this series of posters provides invaluable insight. A reminder to look both ways before crossing.

There are merchants now appearing at your local mall or artsy shopping district, selling these posters, as well as all sorts of period memorabilia. There are various price sheets available, assorted "guides" and an active and volatile market is developing rapidly for the pieces pictured in this book. Basic common sense should prevail when it comes to selling your old posters or investing in a collection. Anyone can say any poster is worth anything. To turn it into a deal however, to actually exchange the poster for money, you need two people to **AGREE** on a value. There may be a price you can buy or sell it for, but remember, with the more common material, the valuation is still not so much about money, but more about aesthetic value (i.e.: it's worth how much you like it). With the more valuable ones the most recent selling prices will often steer the market, so you've got to do some legwork to see what the latest trends are. There are plenty of great deals and opportunities out there for the industrious and the patient. Its a relatively young industry so there is a lot of latitude in the way people approach it. Once again, common sense should always prevail. If a deal is too good to be true; be careful. Supply and demand ultimately rule the economics. With a huge lump of Baby-Boomers in their forties and fifties now, we are riding a swelling wave of interest and expansion in this field, but in the long run, valuation will depend on future generations feelings towards "things psychedelic", and their willingness to shell out for them. But for now, let's trip.

—*Jacaeber Kastor*

Inside Drawn Out

Lysergic acid diethylamide (LSD–25) and mescaline were the first wonder drugs of psychiatry. They were part of the arsenal of science, but also of the Defense Department which, through grants of drugs and money beginning in 1953, initiated extensive programs of psychedelic research. Programs were established at numerous medical schools and hospitals, which used volunteers—often students—for subjects. LSD was not yet a regulated substance; control of the drug by researchers was rather loose, and "Acid" soon began leaking out of the authorized precincts.

To psychiatrists these drugs were promising tools because they seemed to induce psychotic states, and when referring to them most scientists used a big word that means "mimicking madness." But Dr. Humphrey Osmond, a researcher with a broader cultural mindset, believed that the induced experience involved more than dementia. Wanting a more appropriate term, one "that would suggest transcendence," he resorted to Ancient Greek. Combining "psyche" (soul, or mind) with "delos" (visible, manifest), he coined "psychedelic" (mind-revealing, or releasing).

By the early sixties, after a decade of research and leakage, a cross-section of American society had experienced Acid, including artists and professionals of every sort, the jet-set, and people in high political office. Even so, the private, casual use was generally confined within sedate, private settings: it remained closeted, not out on the street.

Coming Together

The Government cut off its research programs in 1962. But despite the Establishment's withdrawal of support and supplies, in the private sector the energy of The Experience was increasing. Acid remained available and slowly, directly and indirectly, something was growing. Something like fellowship, something like a wave, perhaps.

Meanwhile, on the Western shore, where far-traveled waves rise and break, and winds begin their flow across the land, swirls of an undercurrent were evident in San Francisco. From the Beat Generation a legacy of artistic creativity and non-conformity endured. There were various little experimental art scenes, including film, performance arts, and folk and electronic music. There was an architectural legacy, too: an abundance of turn-of-the-century houses, which young people liked for their cheap rent and decorative character. In the Haight district, and around Pine and Fillmore streets, households of students, musicians, artists, dealers, etc., developed as little enclaves. They shared a common culture of music (Motown, fifties rock 'n' roll, Dylan, The Beatles, Rolling Stones) and use of marijuana and LSD, which brought clandestine vibe, and a sense of brotherhood.

More definite manifestations of brotherhood and community, were developing at this time. On a private estate in New York, defrocked Harvard psychologist Tim Leary attempted to carry on new forms of psychedelic research in a communal, sometimes house-party, environment. On the opposite coast, successful anti-Establishment novelist Ken Kesey organized a very different commune—non-intellectual, action-oriented—called The Merry Pranksters. Kesey, a beneficiary of Government Issue drugs, and a robust man of rustic sensibilities, bought land in the mountains south of San Francisco and invited friends to join him in psychedelic adventures.

Audacious, iconoclastic, the Pranksters were psychedelic provocateurs; their adventures were like some kind of theater-happening. Convinced that Acid was a force for liberation, the Pranksters were eager to spread the high. Play was their mode, and to help get it on they had party aids: the basic audio-visual equipment, and an old bus. On the bus, painted in gaudy colors, with an open top and loudspeakers, the party went cruising. Stoned and costumed, music blaring, they made sorties into alien country—main street, the suburbs—with intent to prod, waken the masses.

But that was a shock tactic—maybe casual recruiting. To spread the high they held parties in their woodland habitat. Everyone got up on Electric Kool Aid, or

The Trips Festival grossed $12,500 in three days... and a new nightclub and dance-hall genre was born. Two weeks later Bill Graham was in business at the Fillmore Auditorium...

whatever, and into the audio-visual circus. Rock beating out of speakers in the trees, tape doing feedback, flashing lights, a movie on the wall, people bashing percussion instruments: all in aid of Highest Play. They played with a volatile mix—guests ranged from gay poets to Hell's Angels, and any number of maiden voyagers—but it had never exploded. Eventually, they decided that the party should go on the road. So they put out the word, and some whimsical handbills: "Can You Pass the Acid Test?" Have some punch.

1965 was a very good year—sort of a Psychedelic Springtime by the Bay. In April, the first batch of underground Acid hit the street, produced by Owsley Stanley, a local chemistry drop-out. Musically, there were lots of serious amateurs around, stoked on Acid now, with things to say. Many of these formed into bands and found venues in bars and coffee houses.

It was at a distant venue, the Red Dog Saloon in Nevada, that the first major psychedelic scene came together. Dancing was then out of fashion, but from the Charlatan's opening night the good-time music and spirit were so high people couldn't resist the call to boogie. Word went out and Virginia City boomed as Left Coast heads from L.A. to Portland were attracted to the summer-long scene. In the fall, drawing on local, L.A., and New York City rock bands, some Red Dog trippers known as The Family Dog put on a few dances at a San Francisco hall. About the same time Bill Graham organized the highly successful Mime Troupe Benefits, which featured prominent local psychedelic bands. Beginning in December, the Pranksters, augmented by the Warlocks, put on several small-scale Acid Tests in outlying towns, and a major event at the Fillmore Auditorium.

The press went along with the notion that this had been an LSD experience without LSD. Nobody in the hip world of San Francisco had any such delusions...

Tom Wolf—
The Electric Kool-Aid Acid Test

At these events, except for the Acid Tests, drugs were not openly promoted. The new music and dance hall scene was the attraction, though drugs were undoubtedly present. Acid was now a commodity, of course, on the street, rousing a growing crusade: Fun versus the Empire! Music lead the way, but from the first, at the Red Dog Saloon, the various other psychedelic modes and artforms were apparent: costume and free-form dancing, the light show and, in rudimentary form, the poster.

Gene Anthony

"I was possessed. I'd go out there all speeded up on my scooter with my Army pack... I would stick a big pile of posters in there with my industrial stapler. And in my coat, my fiberglass 3M *tape, so I could put posters up on steel or concrete, not just wood. I would leave the city at four in the morning and go to* Berkeley... *when people woke up in the morning—full. Every wall. I knew then that the posters were hitting home, because as I went back down the block, I would see people taking them off the wall for their own."*

By this time imagination and energy were in a highly expansive state. Soon Kesey and other emergent promoters, including Bill Graham, combined forces to put on the Trips Festival—a three-day electrified extravaganza. It was a showcase of San Francisco's vanguard musicians (rock and electronic), light show artists, film makers, and numerous other media and performance artists. It was sensational, a phenomenal success—a milestone. Culturally, it served as the grand roundup of the Bay Area proto-counterculture, and established the first measure of critical mass. And it was financially successful. Promoters took note, and "dance-concerts" soon became weekend events at the Fillmore Auditorium and the Avalon Ballroom.

The Experience

Are you Experienced? If so, go Fast Forward. Otherwise, some basic information on matters psychedelic might be helpful when viewing the poster art.

The theory of psychedelic phenomena is that the mind normally serves as a reducing valve. Consciously and unconsciously, for efficiency in daily life we regulate our experience. We order it into categories, set the pace of input, and filter out sensory impressions that may distract or threaten. Psychedelic drugs undo all that, permitting a flood of impressions, over which suggestibility reigns. It's anarchy in there: you're at the mercy of the senses and the unconscious, open to the wildest imaginings—delightful or terrifying. "Far out!" is often an understatement.

Visually, a wide range of phenomena may be experienced, which generally involve a heightened sense of clarity, and of intellectual-emotional response. Color takes on translucent brilliance. The lines and forms of an object suddenly become interesting, often deeply involving. Patterns may be discovered or enhanced, or become a reservoir of other forms, such as faces. Textures reveal greater richness, and there is a sense of looking into, rather than at things. A mundane object can inspire rapt attention, which may intensify into contemplation suffused with awe, charged with a strong impression of the presence, the significance, the essential reality of the object. So, a leaf may be perceived as a finely crafted object, rich in color, texture, and form, eloquent of Life, and embodiment of Cosmic design, an ephemeral/eternal treasure.

(Stay cool now, the rush is just coming on. A few more illusions; hallucinations will follow.)

Mentally, hyperactivity is normal. The mind races with the progression of a thought, flits through random associations, makes great leaps to revelation or to thickets of paradox. Retinal processing keeps pace, rearranging the visible world. Objects appear animated in various degrees: surfaces may appear rippling or flowing, the floor or wall undulates, trees and power poles

bend as you pass, autos wiggle their rear ends to guide you into the proper lane.

We've all seen faces in clouds or, from a suggestive line or form, related a person's face to that of some animal. Imagine what Acid does with that: a footstool becomes a mushroom, a bare tree becomes a reaching stick figure, grassy hills a voluptuous torso—transmutations ad infinitum. And as Alice knows, space is also fickle: the walls and furniture of a room may recede or advance, or the furnishings appear as background to the walls. The kitchen floor may open under you, its geometrical pattern become a series of layers set in infinite depth.

What you see with eyes closed—that's hallucination. This is all your own stuff—your virtual reality. The trip might start with bright swirling or flowing fields of vivid color, or geometrical forms—jewels, flowers or arabesques. Subject to mood or other sensibilities, these interior projections may change to images of any sort. As in dreams, all systems are mutable, all fantasies are go. You could slide into something scary, silly or ecstatic.

Need anything more be told? Let's pass on sensory cross-over (the sound and smell of colors, seeing feelings, etcetera), the body electric, mystical revelations, the demise of all Dualism, tons of puns, time warps, hilarity and paranoia, and a thousand other things. Let's get on to the art.

Liberated Art

Can a poster be a personal work of art? It seems a contradiction. Traditionally, the art of a poster must enhance its commercial function—personal expression is for the studio artist. Ah, but it was different here—a bit of real alternative reality—and it started with the music, where Art was in ascendance.

During the 1950s, the increasing popularity of "outsider" music—rhythm 'n' blues, rock 'n' roll, blues and

Bob Seidemann

"[Mouse and Kelley and I] had this kind of rivalry in a sense. A kind of competitive graphic thing was happening. Each party would try to outdo the other. And it created a great deal of positive energy in the field."—Wes Wilson Pictured in 1967, from left to right: Alton Kelley, Victor Moscoso, Rick Griffin, Wes Wilson and Stanley Mouse.

Gene Anthony

Bonnie MacLean developed her lettering skills by drawing the upcoming attractions on chalkboards at the top of the Fillmore stairs.

folk music—provided young musicians of the early sixties greater opportunity for artistic expression. By 1963, Bob Dylan's unique, politically-relevant music had firmly established the artistic authority of the singer-songwriter, the tradition of the bard. In 1964, the Beatles' refreshing pop music swept the country, and the raunchy Rolling Stones weren't far behind. It was apparent, especially to young musicians, that popular music was changing, expressing new concerns, insights and attitudes.

With the addition of psychedelics, soon there was an abundance of new voices, and thousands of receptive ears. Suddenly, in San Francisco there was an Underground Art Movement With Clout. And the music industry hadn't a chance; from within the scene impresarios quickly emerged to manage the psychedelic bandwagon. Also on board, the poster artists claimed and attained an unprecedented degree of artistic freedom. Art drove on this trip; Commerce bought the gas.

Artists were naturally attracted to psychedelics, and research confirms that the basic psychedelic effects—altered vision, stimulated imagination—are qualities associated with creativity. LSD influenced many art forms, including painting, multi-media programs, and theatrical performances, and research with design professionals has indicated improved problem-solving capacity. On the popular front, the psychedelic counterculture was largely a grass roots art movement. Many Experienced young people, their inner self revealed, found an artistic calling, if but for a season. Guitar sales and the handicrafts craze of the late 1960s provide ample evidence.

Of the graphic arts, drawing is the most common medium of psychedelic art. It's a natural choice; it's immediate, personal, accessible to all. For a stoned draftsman, it provides hours of satisfying involvement. (Few artists worked on LSD; pencil, paper, pen, and marijuana were the basic tools.) An ink drawing is also the most economical technique for reproduction, which was important in the mini-budget, do-it-yourself music and art scene of the mid-sixties. The earliest handbills, all made by amateur artists, were simply black on white or colored stock. Beginning with the Fillmore series, the artist's drawing was transformed into color at the printer's shop. Among the unique qualities of these posters is the drawing technique, which had almost disappeared from commercial art. The San Francisco dance-concert posters turned that around and inspired a graphic arts movement that has expanded into the era of keyboard and mouse.

Now, about these posters, the viewer might wonder: what makes them "psychedelic?" And are they all psychedelic? Taking the last first, as a generic term, "psychedelic" would include any eye-boggling, mind-stretching poster dating from 1965 or later. But not every Fillmore poster is intended to be psychedelic. Some artists sought to express their Experience. Others, working in more conventional styles, expressed it subtly, or not at all, preferring instead to demonstrate personal achievements of design and craftsmanship. Naturally, some artists worked in both modes. So, ignoring still finer distinctions, it can be said that some aren't psychedelic, but most are, and some more so than others.

As to what makes them psychedelic, there are some distinctive, readily apparent stylistic qualities.

With a few exceptions, these qualities are typical of the Fillmore posters, especially during the first three years:

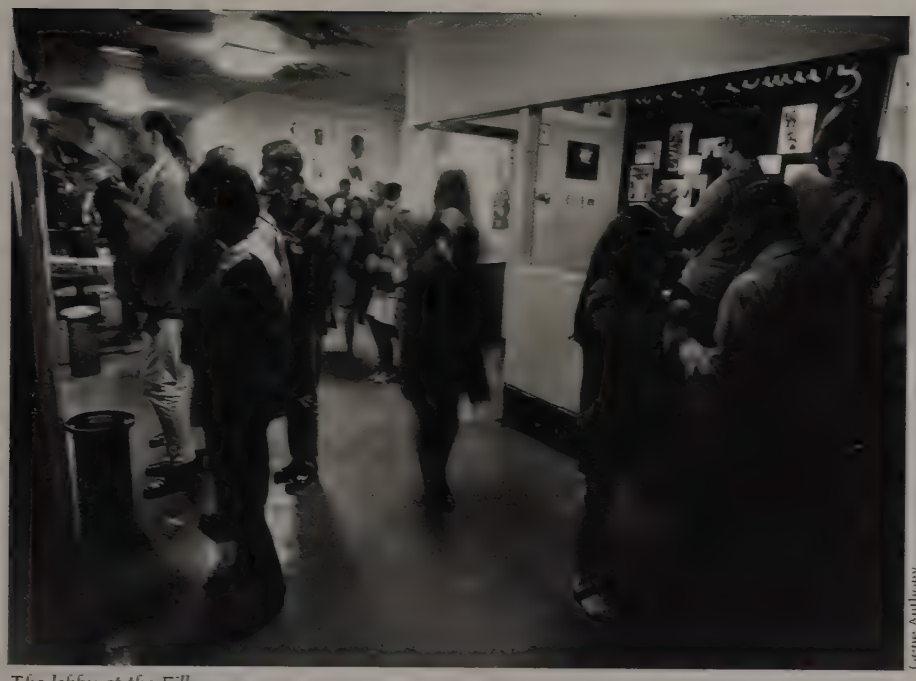
> *They are handmade—drawn—unlike the 1960s commercial style of photos and typeset lettering.*
>
> *The sheet is fully covered, rich in decorative line and/or pattern.*
>
> *Lettering is compact, shaped into abstract forms, or undulating, stretched or warped. Otherwise, it may be finely rendered and elegantly decorative.*
>
> *Color is bright, often intense, sometimes with contrasting adjacent hues that cause the edges of form to flicker, flow, or create an illusion of depth.*
>
> *Imagery is often unusual, and unrelated to the event or to the bands on the bill. Images may be sensual, bizarre or beautiful, philosophical or metaphysical.*

For the Experienced viewer, these various graphic devices might be simply symbolic, or more directly evocative—recalling visual and mental effects. The most intricate, involving designs can induce such concentration that you realize you've taken a little trip. Where you go is up to you. Being a suggestible lot, viewers generally found their own meanings in the art.

Some artists couldn't help expressing their Experience, and it is the imaginative, vivid creations of such artists that provide the core that fully justify the term "psychedelic art." Wes Wilson, who began with a preference for a sheet full of pattern, soon exploited lettering into shapes defining abstract, often biomorphic forms. To the Experienced, these seminal works weren't unreadable; they were intriguing, playful, delightfully familiar. In his fifth design, Wilson experimented with form and color to express the flow of psychedelic vision (BG6). Further experiments led to the sensational "Red Flames," and with this design the psychedelic poster had arrived (BG18). Through subsequent exploitation of color, dense lettering, and abstract pattern, Wilson developed his "energized" format into dynamic, flowing sculptural design (BG51, 53, 57 and 61). And in his numerous affectionate portrayals of woman, he expressed something of his sensual and philosophical nature. Aspects of Experience are vividly expressed in several late works (BG48, 50 and 54 "Truth Search"); in these extraordinary, corporeal assemblages, human and other creatures merge, evoking a sense of mutation of form and consciousness, of being, or becoming, multiple organisms and identities.

While Wilson's dense, abstract compositions set the standards for elegance and visual overload, Lee Conklin's bizarre pictorial art affords the most direct glimpses into mindscapes of the altered state. Incongruous unities flow through his prodigious, often subtle hand. Humanity, the human condition, is the touchstone of Conklin's imagination. Bodies, in whole or part, serve as raw material for Conklin's fantasies—for grotesque assemblages (BG108, 121, 132 and 135), elements of a landscape or a room, and the sands of time (BG126, 138, 153 and 163). Some of these weird images, rendered in a thin, scratchy style, can evoke the anxiety and nervous edginess that may come with the Experience; other images will make you chuckle. Conklin shows us imagination loosed in play and, for all

BG 94 is an example of how the artists expressed their experience with vivid creations and colors.



Gene Anthony

The lobby at the Fillmore

his weirdness, he has a lot of fun. He reminds us of illusions discovered in childhood (BG131 and 173) and in numerous ways delights the eye with a double take, as in the figure-ground inversions of his lettering (BG121 and 125) and the rendering of form with form and within form (BG107, 134, 148, 152 and 157).

These artists and artworks are cited as an introduction to the qualities and scope of this psychedelic art form. A close look at these should help the reader appreciate the various approaches and graphic achievements to be found in the rest of the Fillmore posters.

Play's the Thing, Ain't It?

This is but a rough sketch of Acid's picaresque journey from agent of madness and war to social catalyst, usher of God, and Champion of Art. The emergence of the psychedelic counterculture is part of the story of the broader youth movement of the 1960s, and a chapter in the annals of liberation. It begins in discontent, with a strain of youth skeptical of the post-war version of the American Dream. To some of these—the adventuresome of sound, resilient mind—Acid was a godsend. Quite literally so for the mystically inclined. But not all tripped off into the Light Transcendent; some just found The Experience interesting, exciting, and a lot of fun. And here is common, even hallowed, ground.

Intense transcendent experience revealed the Self as one with, and issuing from, "the fountain of the Universe," whose sources and motive eludes Reason's grasp. Realization of such awesome unity of Life brought spiritual joy. Like other passions, joyousness is energizing. It induces self-expressive activity for inner satisfaction — play — and that has wider implications. Since ancient times, theologians, philosophers, poets, and psychologists have concluded that the highest human mode and the essence of Ultimate Reality—this Cosmos we are of—is Play.

Even those already called, secular souls actively pursuing a good-time, making-and-doing lifestyle—they also got a boost. Play was a prime mover in the psychedelic counterculture. The founding heads—artists and innovators of all sorts—brought it with them when they came; psychedelics just enhanced their capacity. Play begins (and flourishes) in private, but as some earthy wit has observed, the world consists in showing each other our mud pies. In the Psychedelic Sixties they came in brilliant colors.

—*Walter Medeiros*

Walter Medeiros lived in San Francisco in 1960 and has been a Berkeley resident since 1968. He began studying the San Francisco dance concert posters in 1971 in preparation for a Master's Thesis in Art History (UC Berkeley, 1972). Continued research, writing and lecturing established him as the prominent art and cultural historian of the poster movement. In 1976, as Guest Curator, he organized a retrospective exhibition of the posters at the San Francisco Museum of Modern Art. Materials from his Archive of Counter Culture Art were included in ***The Art of Rock*** (Abbeville). More recently he wrote an essay for ***Freehand: The Art of Stanley Mouse*** (SLG Books).

Preface

Gene Anthony

The Art of the Fillmore is comprised essentially of dance concert posters. Quotes & quips from interviews with those who were "there" add a touch of "grassroots" historical texture as a backdrop to the images. Funny how it started out the other way around, but over time, it's the fine art of the posters that continues to inspire.

With so many interesting and engaging posters, and so little time, refinements had to be made. Only so many pieces could fit into the book; the focus of the material had to be narrowed and so the "Golden Age" of the Fillmore's concept developed as the critical period of interest for this project. We will show you material starting from the first "rock dance" Bill produced: "Appeals I" (11/6/1965), to the closing shows of the bicoastal Fillmores (7/4/1971).

Creating the perception of this ephemera as being a cohesive "body of work," is necessary to give the project a "Bill Graham's Eye View." As opposed to dealing only with the well known "numbered series" posters and handbills from San Francisco's Fillmore Auditorium, we felt it was time to look at it as Bill must have—many pieces of art and design being used to promote many shows in many places. Bill Graham Presents was producing concerts all over the country. Together, these pieces constitute a "family." Our format utilizes a database style overview, integrating all subsystems, such as numbered series, midweek shows or Fillmore East pieces, and eliminating the "sections" or "chapters" effect.

We are showing many pieces here for the first time. The complete run of early handbills, finally after 30 years, can be seen. These one-color versions of the original posters have a distinctly different look, and highlight the basic design elements. Many unusual colors and printing varieties make their publishing debut here as well. The complete Fillmore East image set is finally documented. Previous publications show many of the early and important pieces using reprints. Only original first printings were used for this book which will display the most complete "set" seen to date. Improvements were attempted to the color problems of previous publications, and of course this was a can of worms, as there is a wide range of inking variation within a normal print run and in general, reproduction of the Fillmore range of colors, values and tones is a real challenge.

The ordering system employed herein shows everything in chronological sequence, which does not always match the numbering system, as the artists at times used the numbers more in terms of the production sequence, than the progression of the dance concerts.

The link between all pieces however, is that they all essentially have a date, which will constitute the first category of the captions. When there is a "marquee" or schedule style listing with many dates and different shows, for the sake of brevity, we listed the first date through the last date shown, as a "period" of time. In cases of shows on the same day, but at different venues, the earliest starting time would list first, taking into account time zone differences.

The second line of the captions is for "BG designations." "BG" of course is employed to designate that the production is a Bill Graham Presents event. The numbered series pieces employ either "BG" or "BG/FE" (Fillmore East) with the number after the dash (i.e.: BG 2-1 poster) designating the printing. When it's a non-numbered piece, the designation becomes a description spelled out in full, with the location of the concert or venue name itself used to specify the BG category (i.e.: BG Fillmore East program, BG Tangelwood poster, or BG Olympic Auditorium. handbill, etc.). Items without a BG designation, such as benefit shows, were held with Bill's joint involvement or blessing at his facility. These are being included as many are important for political and cultural perspective on the period. Bill assisted "the movement" and the soulful side to his operation becomes much more apparent with inclusion of these pieces.

The BG numbering system has been by and large left intact, and in an effort to clarify and keep things simple, a few of the provisional titles (such as BG 232a or BG 247a) are being listed in a more generic fashion, with their "numbers" being demoted and shown on the third line of the credits, in quotes, as the "nicknames" they essentially are. Collectors, Bill Graham Presents personnel and artists over the years have given misleading nicknames to some of the non-numbered material, often as a result of errors, such as a production master of a ticket outlet strip being re-used on a subsequent poster without having the previous number removed.

The type or format of each item (ie: flyer, program, poster etc.) is described at the end of the second line of each caption. Where multiple formats exist each type is listed. If it only says "handbill" for instance, then there is no poster or postcard that looks the same. If there is a poster, handbill and postcard that all look just like the image pictured (i.e.: BG 25) then they all will be listed. Though there are also image tickets that match some of the posters, we did not delve into them this time around as there are numerous different color variations for each day of the concerts.

Pertinent information, details and venue are in the third and fourth lines. Varietal differences are listed and we have established the term "variety" to indicate different variations of the same image (such as different color paper stocks), and "version" to indicate same show, but different art or design altogether. Bands will not generally be listed with the captions, but in an index at the back of the book. Occasionally a piece is so generic that extra information is needed for identification, and in these instances (i.e.: 7/19-20/68, BG/FE marquee postcard; Jefferson Airplane) we'll list the headliners. Artist or designer information is the last line of each caption. There is also an index by artist name at the back of the book.

If this book succeeds in exposing the subject matter to a wider audience, while at the same time expanding knowledge and perception of the genre for the cognoscenti, then the goal has been "well met." We just want to take you further on down the road...

—*Jacaeber Kastor*

All visitors to America should be driven directly from the airport to the nearest psychedelic rock ballroom.

Phil Spector, Billboard Magazine, 4/6/67

THE ART OF THE FILLMORE

1966—1971

S.F. MIME TROUPE
WILL HOLD AN
'APPEAL' PARTY
924 HOWARD STREET (BETWEEN 5th & 6th STS.)
SAT. NIGHT—NOVEMBER 6
FROM 8 P.M. TILL DAWN

Entertainment, Music, Refreshments!

DONATION: AT LEAST $1.00

Engagement, Commitment & Fresh Air!

R. G. Davis, director of the San Francisco Mime Troupe, was found guilty on November 1 of performing in the public parks without a permit. The four-day trial was pointless because the court did not allow the only relevant issue, freedom of speech and assembly, to be considered.

The trial settled nothing. The Mime Troupe is determined to fight until the parks are returned to their only "owners," the people of San Francisco.

For this is what it is all about: Who owns the parks? Chairman Walter Haas and his fellow members of the Recreation and Parks Commission? They apparently think so, for they revoked the troupe's permit on the grounds the Mime Troupe's commedia dell'arte production of "Il Candelaio" was not in "good taste" or "suitable" for "their" parks. The troupe defied the ban to test a constitutional issue: the commission's power to interfere with free expression. Then Municipal Judge FitzGerald Ames ruled that the commission's revocation power was "a matter of law" and not for the jury to decide. Thus the commission's powers were not allowed to be contested, and Davis was found guilty.

The only legitimate purpose for issuing permits is to schedule events properly - preventing time or place conflicts. The contents of performances is not a matter for the commissioners to judge. And Walter A. Haas's idea of good taste is NOT a "matter of law"!

There are adequate laws to handle any crime committed in the parks. Was the Mime Troupe accused of being disorderly? No. Of creating a public nuisance? No. Of obscenity? No. It was banned because it did not conform to the commissioners' standard of "good taste" (whatever that may be). If the commissioners believe the troupe violated any law, then let them charge the troupe with a violation of that law.

WHO OWNS THE PARKS? The people of San Francisco. The parks are very large and there is room for us all -- room for any expression of any idea. Freedom of speech and freedom of assembly do not stop where Mr. Haas's good taste begins.

What is the effect of the commission's action and the court's failure to confront the issue? Our freedoms are lessened, for when one means of expression is cut off, who knows what will be next? The 20,000 persons who enjoyed the troupe's free park performances in the past four years will no longer have that opportunity, thanks to the "good taste" of six commissioners.

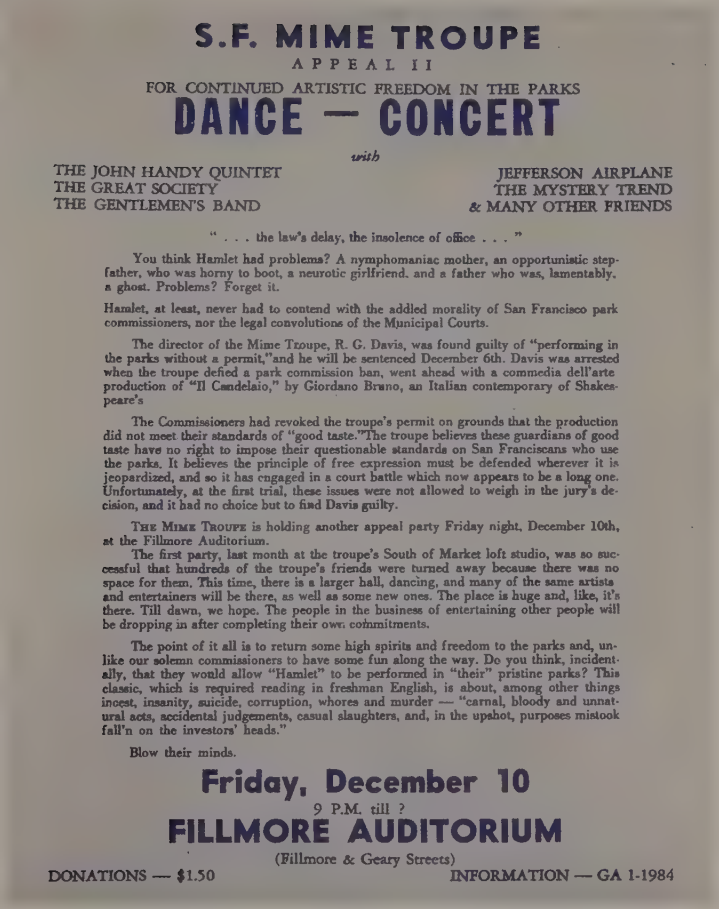
THE CREATIVE LIFE OF SAN FRANCISCO IS NOW DIMINISHED AND THE PARKS ARE CONSIDERABLY LESS JOYFUL.

The following artists will appear at the APPEAL PARTY on behalf of the San Francisco Mime Troupe:

JEANNE BRECHAN, SANDY BULL, THE COMMITTEE, THE FAMILY DOG, LAWRENCE FERLINGHETTI, THE FUGS, JOHN HANDY QUINTET, JEFFERSON AIRPLANE, SAM HANKS, JIM SMITH, ULLETT & HENDRA, & OTHERS WHO CARE

FOR FURTHER INFORMATION, CALL GA. 1-1984

11/6/65
BG 924 Howard St. loft; handbill
"Appeal 1" Benefit; San Francisco, CA
Author: Bill Graham
Calligraphy: Peter Bailey



S.F. MIME TROUPE

APPEAL II

FOR CONTINUED ARTISTIC FREEDOM IN THE PARKS

DANCE — CONCERT

with

THE JOHN HANDY QUINTET
THE GREAT SOCIETY
THE GENTLEMEN'S BAND

JEFFERSON AIRPLANE
THE MYSTERY TREND
& MANY OTHER FRIENDS

" . . . the law's delay, the insolence of office . . . "

You think Hamlet had problems? A nymphomaniac mother, an opportunistic stepfather, who was horny to boot, a neurotic girlfriend, and a father who was, lamentably, a ghost. Problems? Forget it.

Hamlet, at least, never had to contend with the addled morality of San Francisco park commissioners, nor the legal convolutions of the Municipal Courts.

The director of the Mime Troupe, R. G. Davis, was found guilty of "performing in the parks without a permit,"and he will be sentenced December 6th. Davis was arrested when the troupe defied a park commission ban, went ahead with a commedia dell'arte production of "Il Candelaio," by Giordano Bruno, an Italian contemporary of Shakespeare's

The Commissioners had revoked the troupe's permit on grounds that the production did not meet their standards of "good taste."The troupe believes these guardians of good taste have no right to impose their questionable standards on San Franciscans who use the parks. It believes the principle of free expression must be defended wherever it is jeopardized, and so it has engaged in a court battle which now appears to be a long one. Unfortunately, at the first trial, these issues were not allowed to weigh in the jury's decision, and it had no choice but to find Davis guilty.

THE MIME TROUPE is holding another appeal party Friday night, December 10th, at the Fillmore Auditorium.

The first party, last month at the troupe's South of Market loft studio, was so successful that hundreds of the troupe's friends were turned away because there was no space for them. This time, there is a larger hall, dancing, and many of the same artists and entertainers will be there, as well as some new ones. The place is huge and, like, it's there. Till dawn, we hope. The people in the business of entertaining other people will be dropping in after completing their own commitments.

The point of it all is to return some high spirits and freedom to the parks and, unlike our solemn commissioners to have some fun along the way. Do you think, incidentally, that they would allow "Hamlet" to be performed in "their" pristine parks? This classic, which is required reading in freshman English, is about, among other things incest, insanity, suicide, corruption, whores and murder — "carnal, bloody and unnatural acts, accidental judgements, casual slaughters, and, in the upshot, purposes mistook fall'n on the investors' heads."

Blow their minds.

Friday, December 10

9 P.M. till ?

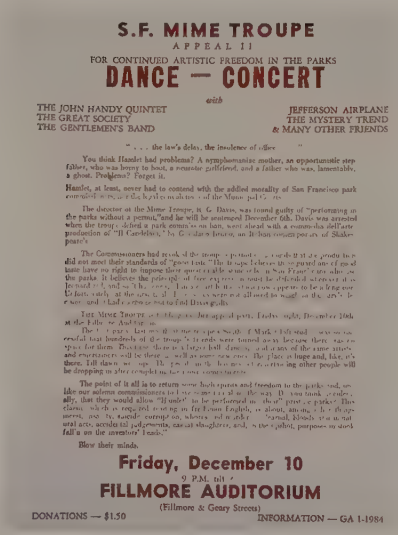
FILLMORE AUDITORIUM

(Fillmore & Geary Streets)

DONATIONS — $1.50

INFORMATION — GA 1-1984

12/10/65
BG Fillmore handbill
"Appeal 2" Benefit; SF, CA
Blue ink/white stock variety
Design: info. pending



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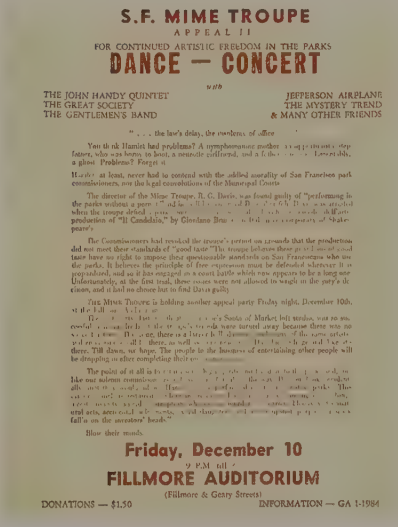
(Fillmore & Geary Streets)

DONATIONS — $1.50

INFORMATION — GA 1-1984

12/10/65
BG Fillmore handbill
"Appeal 2" Benefit
Brown ink/white stock variety



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& MANY OTHER FRIENDS

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9 P.M. till ?

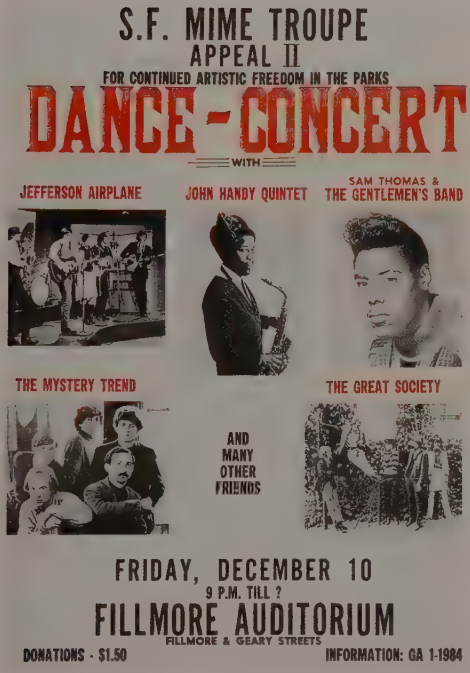
FILLMORE AUDITORIUM

(Fillmore & Geary Streets)

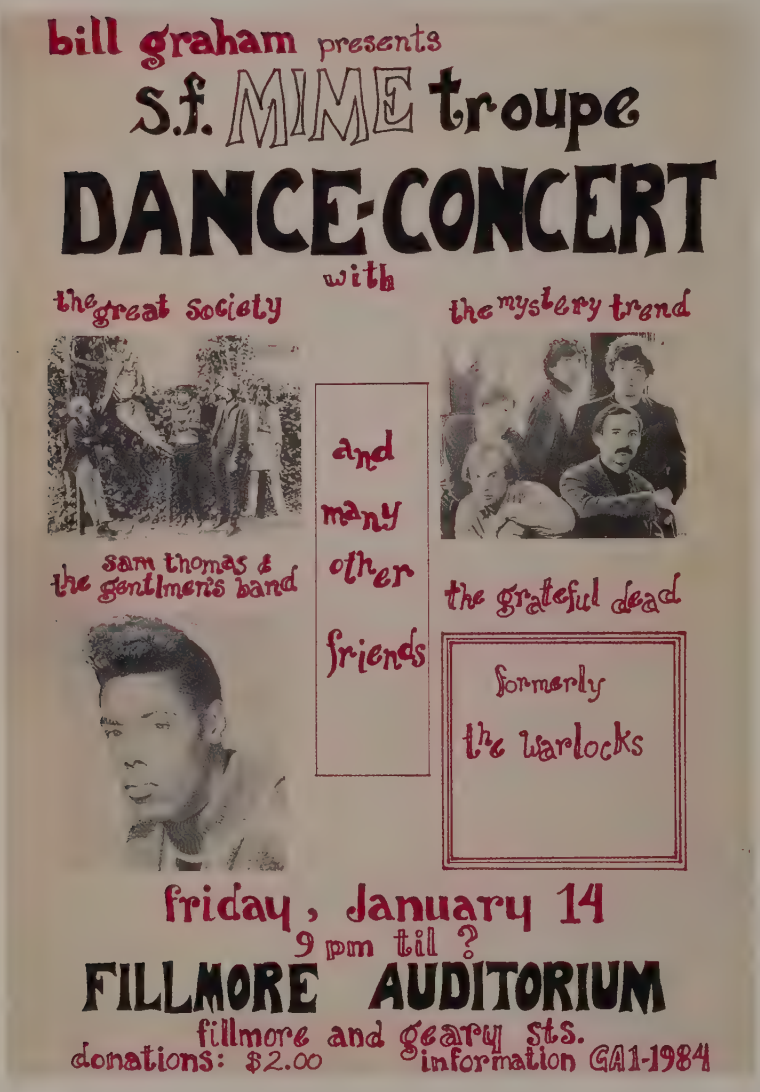
DONATIONS — $1.50

INFORMATION — GA 1-1984

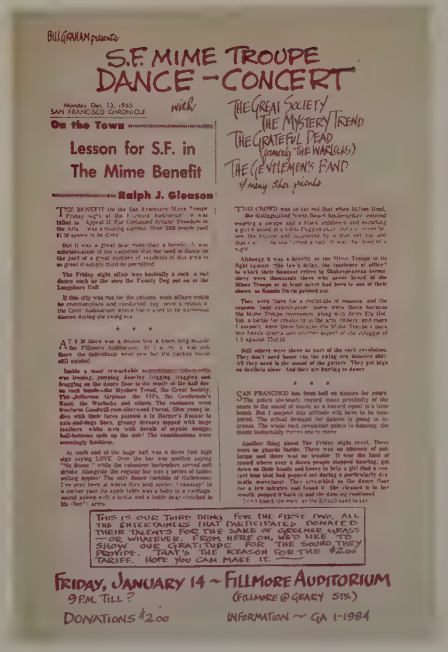
12/10/65
BG Fillmore handbill
"Appeal 2" Benefit
Brown ink/parchment stock variety



12/10/65
BG Fillmore poster
"Appeal 2" Benefit
Design: info. pending



1/14/66
BG Fillmore poster
"Appeal 3" Benefit
Design: info. pending



1/14/66
BG Fillmore handbill
"Appeal 3" Benefit
Author: Ralph J. Gleason
Calligraphy: Peter Bailey

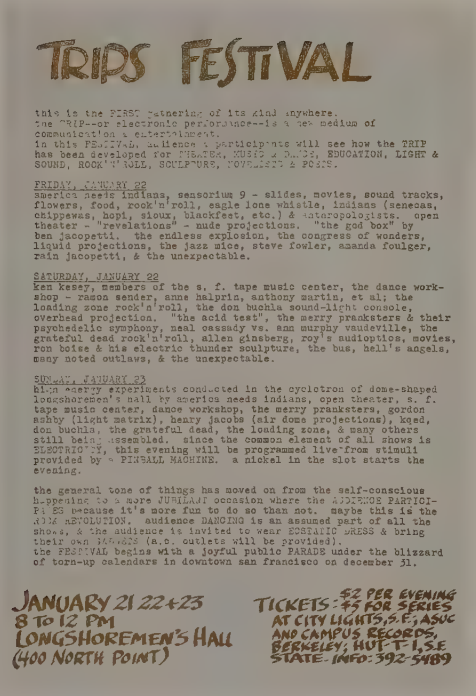
1/21–23/66
Trips Festival handbill
Longshoreman's Hall; SF, CA
Art: Wes Wilson

. . . Everybody was just partying furiously. . . Every beatnik, every hippie, every coffee-house hangout person from all over the world was there, all freshly psychedelicized.

Jerry Garcia

The first time I ever saw Bill was when the Acid Test moved to the Trips Festival at Longshoreman's Hall. And there's this guy running around with a clipboard...in the midst of total insanity. I mean total, wall-to-wall gonzo lunacy. Everybody in the place was high except Bill.

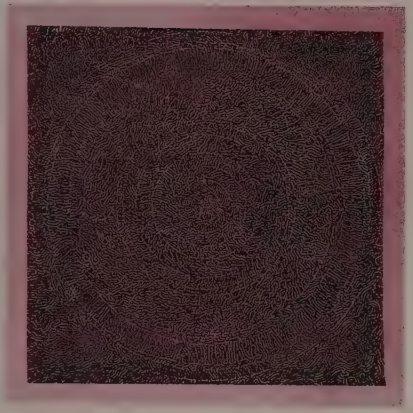
Jerry Garcia



1/21–23/66
Trips Festival handbill
Longshoreman's Hall
BG version
Calligraphy: Peter Bailey

1/21–23/66
Trips Festival poster
Longshoreman's Hall
Art Peter Bailey

1/21–23/66
Trips Festival program
2 folded sheets, 8 pg.
Longshoreman's Hall
Art: Bruce Connor



Friday, January 21

8:00 AMERICA NEEDS INDIANS – Sensorium 9

by Stewart Brand and Zach Stewart

An occult-minded White lady was driving with a Hopi Indian named Thomas Banyancya once. She asked him, "Tom, what if a flying saucer landed on the highway in front of us right now, and a creature got out and started coming toward us. What would you do?"

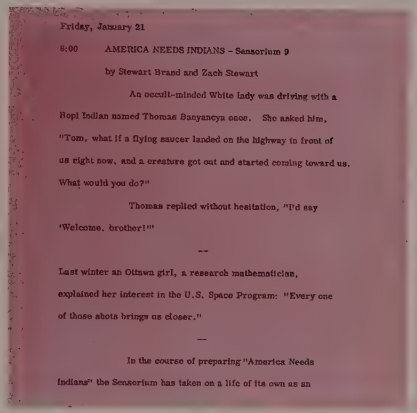
Thomas replied without hesitation, "I'd say 'Welcome, brother!'"

--

Last winter an Ottawa girl, a research mathematician, explained her interest in the U.S. Space Program: "Every one of those shots brings us closer."

—

In the course of preparing "America Needs Indians" the Sensorium has taken on a life of its own as an



education or presentation format suitable for any subject.

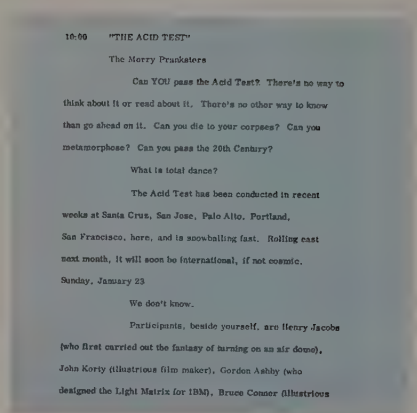
Inquiries: EX 2-17568, 25 Hotaling Place, San Francisco

10:00 OPEN THEATRE PRESENTS

Ned's Mob and The Congress of Wonders
Music and Beatle Readings
The God Box: a conception by & with Ben Jacopetti &
Wainwright Masturbation Sermon from the works of
O.S. Fowler by Stephen Fowler Sermon from the
Works of Aimee Semple McPherson Amanda
Foulger Revelations including the Open Theatre
staff producing sounds, colors, lights & effects in
high frequency and The Leading Zone Rock & Roll
dancedancedance

Saturday, January 22
8:00 OPTIONS and CONTRACTS at the present time with

Tape Music Center members &
Canyon Cinema
The SOUND-LIGHT CONSOLE by Donald Buchla
performers: Donald Buchla
Charles MacDermod
Ramon Sender
The ring-modulated guitar of JIM Curly
BIG BROTHER & THE HOLDING COMPANY
Films & loops by Anthony Martin and Bruce Baillie
assistance: Martin Muller, Bill Maginnis,
Phil Blackburst, Mark Bohrod, Peter Alden,
Sam Andrews, Chuck Jones, Jim Curly, Chet Helms,
mgr., Vortex Light Box – Bob Carr



10:00 "THE ACID TEST"

The Merry Pranksters

Can YOU pass the Acid Test? There's no way to think about it or read about it. There's no other way to know than go ahead on it. Can you die to your corpses? Can you metamorphose? Can you pass the 20th Century?

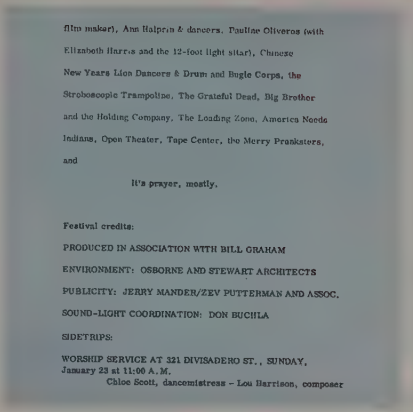
What is total dance?

The Acid Test has been conducted in recent weeks at Santa Cruz, San Jose, Palo Alto, Portland, San Francisco, here, and is snowballing fast. Rolling east next month, it will soon be international, if not cosmic.

Sunday, January 23

We don't know.

Participants, beside yourself, are Henry Jacobs (who first carried out the fantasy of turning on an air dome), John Korty (illustrious film maker), Gordon Ashby (who designed the Light Matrix for IBM), Bruce Conner (illustrious



film maker), Ann Halprin & dancers, Pauline Oliveros (with Elizabeth Harris and the 12-foot light sitar), Chinese New Years Lion Dancers & Drum and Bugle Corps, the Stroboscopic Trampoline, The Grateful Dead, Big Brother and the Holding Company, The Loading Zone, America Needs Indians, Open Theater, Tape Center, the Merry Pranksters, and

It's prayer, mostly.

Festival credits:

PRODUCED IN ASSOCIATION WITH BILL GRAHAM

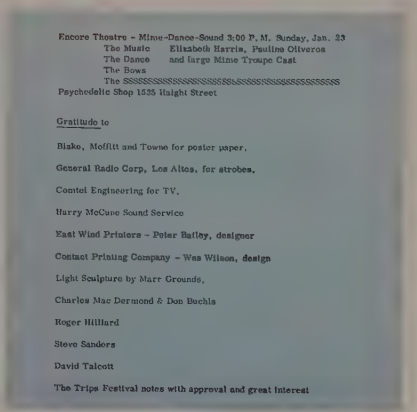
ENVIRONMENT: OSBORNE AND STEWART ARCHITECTS

PUBLICITY: JERRY MANDER/ZEV PUTTERMAN AND ASSOC.

SOUND-LIGHT COORDINATION: DON BUCHLA

SIDETRIPS:

WORSHIP SERVICE AT 321 DIVISADERO ST., SUNDAY, January 23 at 11:00 A.M.
Chloe Scott, dancemistress – Lou Harrison, composer



Encore Theatre – Mime-Dance-Sound 3:00 P.M. Sunday, Jan. 23
The Music Elizabeth Harris, Pauline Oliveros
The Dance and large Mime Troupe Cast
The Bows
The SSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSS
Psychedelic Shop 1535 Haight Street

Gratitude to

Blake, Moffitt and Towne for poster paper,

General Radio Corp, Los Altos, for strobes,

Comtel Engineering for TV,

Harry McCune Sound Service

East Wind Printers – Peter Bailey, designer

Contact Printing Company – Wes Wilson, design

Light Sculpture by Marr Grounds,

Charles Mac Dermond & Don Buchla

Roger Hilliard

Steve Sanders

David Talcott

The Trips Festival notes with approval and great interest

the participation in the festival of Look, Newsweek, Time, and Life.

Mandala by Bruce Conner
Courtesy of owner, Michael McClure

I had these dreams that something was gonna happen, seeing the numbers 1966 in my sleep, so I was just passing time till then.

Jimi Hendrix, The New York Times, 2/25/68

Wes Wilson

Wes Wilson was one of a multitude of seekers who came away from the Trips Festival "freshly psychedelicized," as Jerry Garcia cheerfully intoned. Wilson produced a flier for the event, and it was just a matter of time before he pioneered a vital new art form translating the acid-enhanced sights and sounds of that communal experience into posters for the Fillmore dance concerts.

Trips Festival handbill

Wilson grew up with no inclination towards being an artist. He attended the local junior college in Auburn, California studying forestry and horticulture, and later switched to philosophy at San Francisco State University. Later, he went to work as a partner at Contact Printing, a small press operation that happened to handle promotional handbills for the Mime Troupe Appeal parties produced by San Francisco's rock impresario: Bill Graham.

As Wilson became proficient with drafting and layout, he established a reputation at Contact as a poster designer. Soon San Francisco's rival promoters, Chet Helms at the Avalon Ballroom, and Graham at the Fillmore, were both relying on him for posters to advertise their events.

In August of 1966, Wilson stopped working for Helms in favor of the artistic freedom afforded him with Graham. "Chet almost always had a theme already picked out, but with Bill, you could do your own thing, mainly because he was too busy to deal with you. He liked that I could do posters without him having to tell me anything."

"...a lot of people are poets, real or imagined, and they like to see visual poetry set into poster formats as much as they like songs with great lyrics."

Wes Wilson

In initiating the graphics of psychedelia, one of Wilson's inspirations was the Viennese Secessionist lettering of Alfred Roller which he found in a catalog for a November 1965 Jugendstil and Expressionism exhibit at the University of California. Adapting his lettering style to its indecipherable singularity, he simply expanded the outlines and inset shapes to form the letters. Experimenting with foregrounds and backgrounds, Wilson invented patterns still more exaggerated, some serpentine and lithe, others dense and globular. Then came the use of vibrant, electric

BILL GRAHAM PRESENTS
A BLUES-ROCK
BASH
DANCE·CONCERT
PAUL BUTTERFIELD BLUES BAND
JEFFERSON AIRPLANE
TICKETS: BERKELEY: ASUC BOX OFFICE; CAMPUS RECORDS. OAKLAND: SHERMAN & CLAY. SAN FRANCISCO: S.F. STATE HUT T.; CITY LIGHTS; PSYCHEDELIC SHOP
HARMON GYMNASIUM
U.C. CAMPUS · BERKELEY
SATURDAY
APRIL 16
9 P.M.
AND
FILLMORE AUDITORIUM
FILLMORE AND GEARY · S.F.
FRIDAY · 9 P.M.
SUN. 2-8 P.M.
AFTERNOON
APRIL 17
ALL TICKETS 2.50
PART OF THE PROCEEDS GO TO UNIV. FRIENDS OF SNCC.

BG 3-1

BG7-1

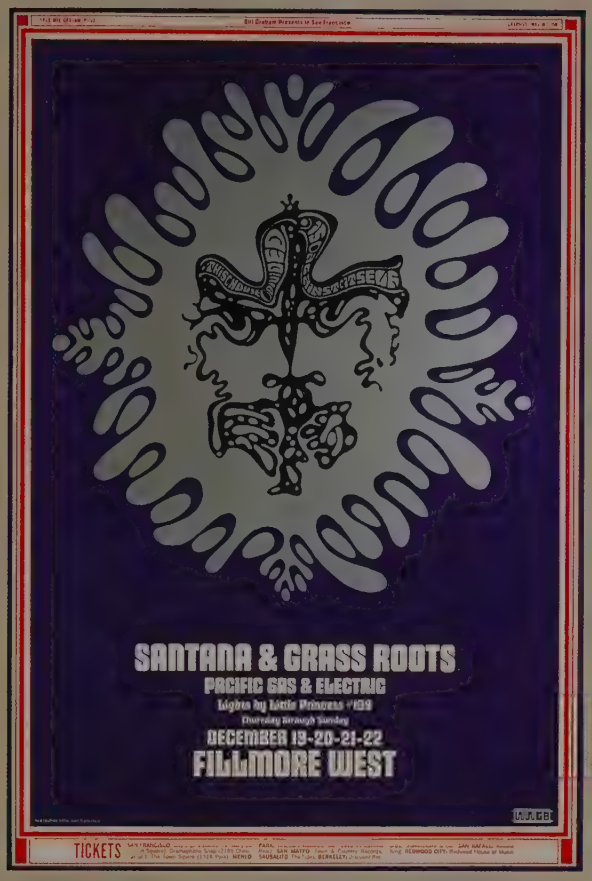
color—the uninhibited mixing of reds, blues, greens and yellows. The stimulus for these design elements, Wilson reveals, was delivered primarily by one symbiotic effect—the lightshow environment.

By Spring of 1967 the subculture's impact on popular culture was evident, fortified by a gush of attention in the mainstream press. The 29-year-old Wilson and his Fillmore posters even captured the commercial art world, as journalists covered the emerging poster craze with the detached appreciation of the psychedelically uninitiated. "The lettering meanders all over the place so that it takes considerable time and visual acrobatics to find out what the words say," wrote one scribe in *Communication Arts Magazine* adding, "The illegibility is no disadvantage, on the contrary, it is essential."

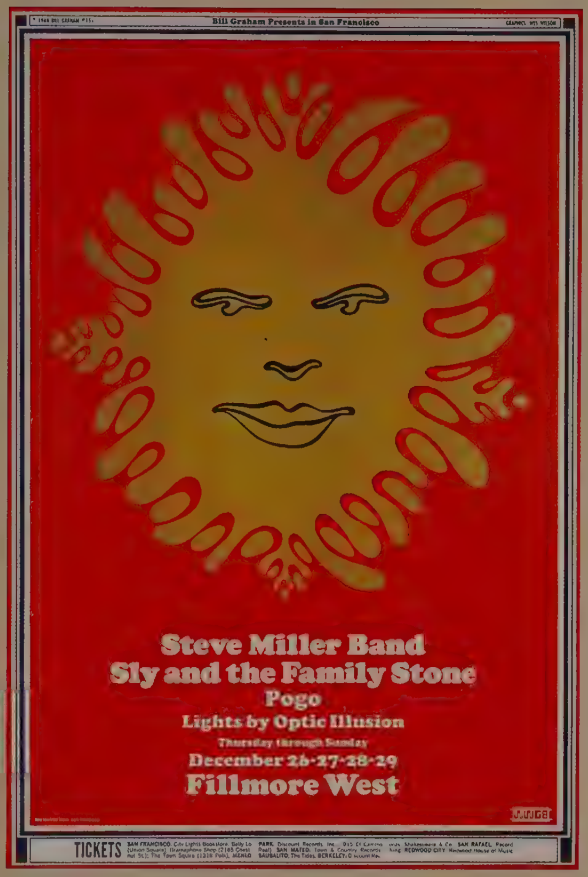
Time magazine attempted to dub the new art sensation "Nouveau Frisco," quoting Wilson giving his influences as "Mucha, Van Gogh, Gustav Klimt, Egon Schiele, and the expressionist idea of really putting it out there." Profiles about the scene popped from the pages of *Look* and *Life*, entertainment industry publications *Billboard* and *Variety* did features, and 3,000 miles away in New York City *The Village Voice* proclaimed: "...San Francisco is far and away the most turned on city in the Western world."

In what is arguably his most significant poster art achievement, Wilson revolutionized the rendering of the nude female form (inspired by his wife Eva), depicting her as a liberated lady of the dance—powerful, beautiful, exalted and free. "In San Francisco at that time, there was such a positive energy going on that I decided I could break new ground by setting a creative example."

Aside from grumbling occasionally about not being able to read what a poster said, Graham continued to let Wilson indulge his raw talent. "Every now and then Bill would ask me to come to the Fillmore office and do a poster in front of him so he could see how it was done. I said, 'Look, I don't have time for that, but you're welcome to come to my place and watch me sometime.' And Bill was the type of guy that if you called him up at one or two or three in the morning, he'd get out of bed and come right over." As Wilson remembers it, for BG 29, Graham had come up with the phrase 'The Sound,' which referred to the blues-folk-rock home-brew being



BG150 -1



BG151-1

dispensed by the local bands. "I called Bill late one night after I got the poster pretty well laid out, and he came over with Bonnie. I wasn't sure how either one of them would react, but I knew Bill would make some comment, because he always did. He just looked at the poster, looked at me and said, 'Well, it's nice, but I can't read it.' And I said, 'Yeah, and that's why people are gonna' stop and look at it.'"

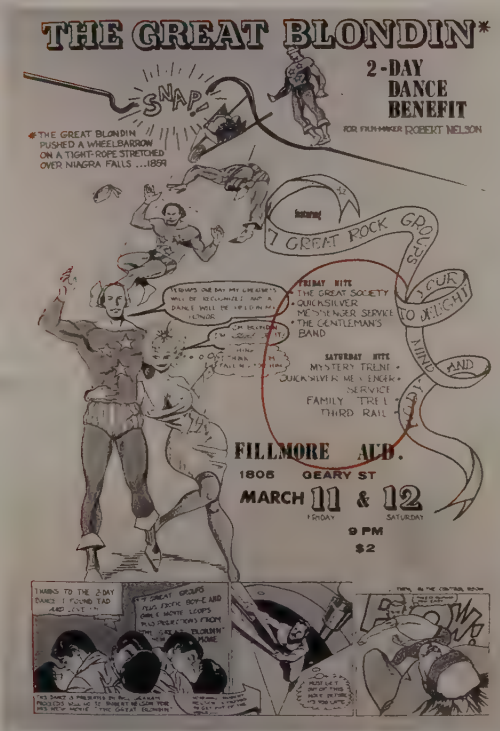
In May of 1967, the artist stopped doing posters for Graham when, according to Wilson, "he refused to honor our existing royalty agreement." But eighteen months later in December 1968, Wilson produced posters BG 150 and 151. "The posters are two faces. The first one symbolizes any conflicted person, and the message in it is from the *New Testament*. It says, 'This house divided is against itself.' The second one is my characterization of Bill, rich and smug like an antique Roman merchant. That was the last time I did posters for the Fillmore."

2/4–6/66
BG 1-1 poster/postcard
Fillmore Aud
Art: Peter Bailey

I GAVE AWAY A MYNAH BIRD. WE RAFFLED IT OFF ON THE THIRD NIGHT. BEFORE THAT THE BIRD HUNG OUT OVER THE STAGE. SOMEBODY FROM THE ANIMAL SHELTER CAME AND OBJECTED AND THEY WERE RIGHT. BECAUSE IT BECAME DEAF.

Bill Graham

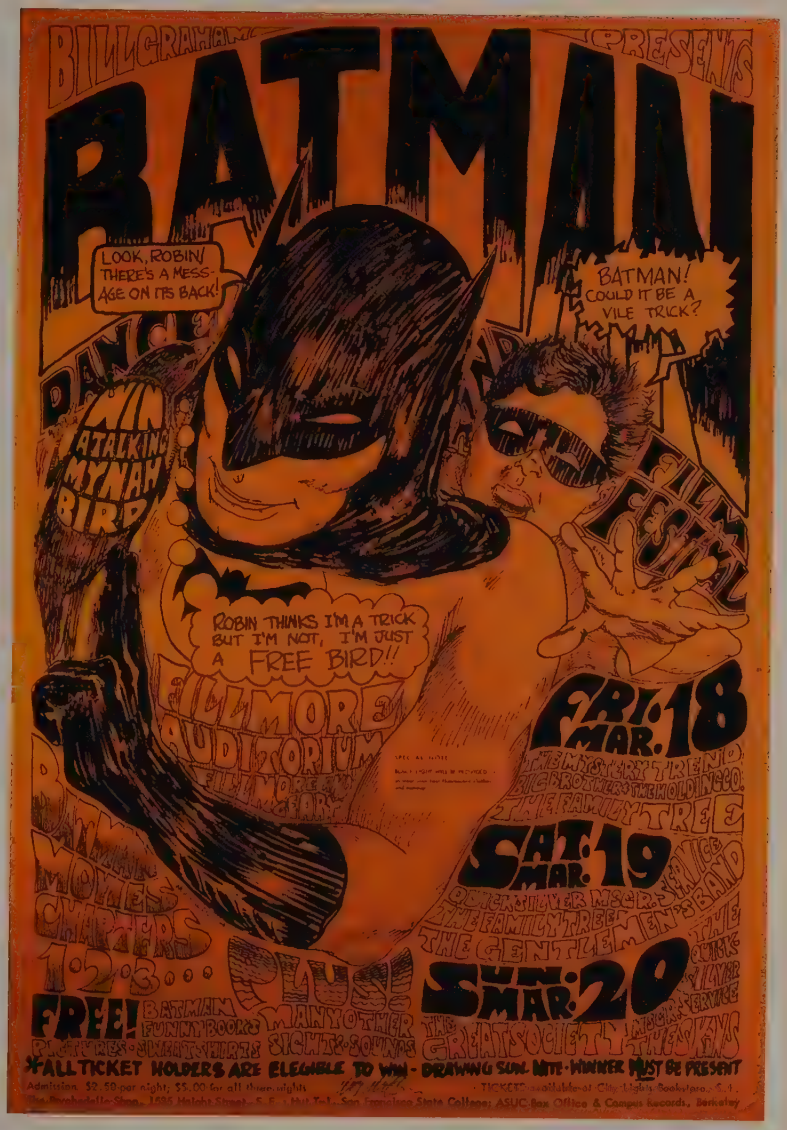
2/4–6/66
BG 1-1 handbill
Fillmore Aud
Art: Peter Bailey



3/11–12/66
BG Fillmore Benefit poster
"The Great Blondin"
Art: Info. pending

3/18–20/66
BG 2-1 poster/postcard
Fillmore Aud.
Art: Wes Wilson

3/18–20/66
BG 2-1 handbill
Fillmore Aud.
Art: Wes Wilson



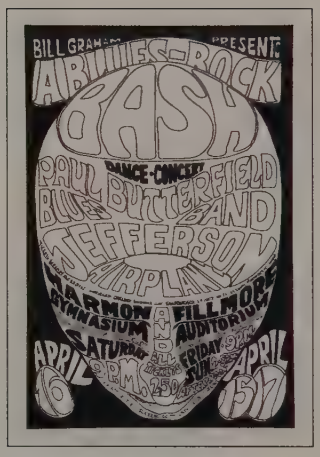
4/1–2/66
BG Fillmore handbill
Art: Peter Bailey

4/3/66
BG Fillmore handbill
1st of "A Sunday Afternoon" series
Art: Bonnie MacLean

4/3/66
BG Fillmore flyer
Co-produced with Lou Williams
Art: Mari Tepper

4/7/66
BG Fillmore handbill
Voznesensky poetry reading
Design: Bonnie MacLean

4/10/66
BG Fillmore handbill
"A Sunday Afternoon"
Quicksilver
Design: Bonnie MacLean

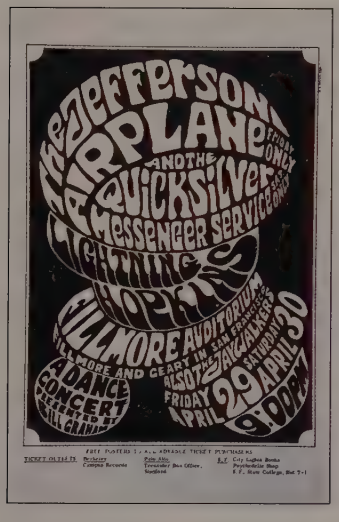


4/15–17/66
BG 3-1 handbill
"Blues Rock Bash"
Fillmore Aud./Harmon Gym,
UC Berkeley, CA
Art: Wes Wilson

4/15–17/66
BG 3-1 poster/postcard
"Blues Rock Bash"
Fillmore Aud./Harmon Gym; UC Berkeley, CA
Art: Wes Wilson

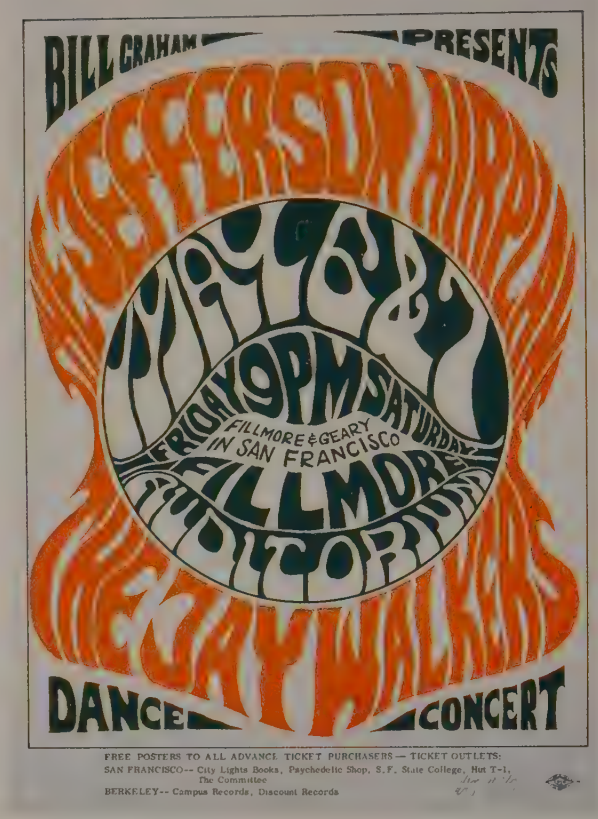
4/22–23/66
BG Fillmore poster
un-numbered weekend show
"BG 0"
Art: Bonnie MacLean

4/22–23/66
BG Fillmore handbill
un-numbered weekend show
"BG 0"
Art: Bonnie MacLean

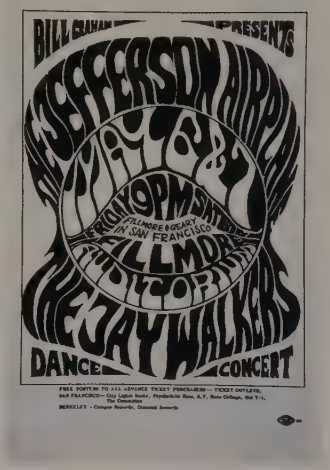


4/29–30/66
BG 4-1 handbill
Fillmore Aud.
Art: Wes Wilson

4/29–30/66
BG 4-1 poster
Fillmore Aud.
Art: Wes Wilson



5/6–7/66
BG 5-1 poster/postcard
Fillmore Aud.
Art: Wes Wilson

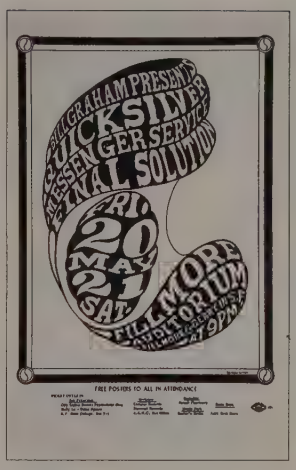


5/6–7/66
BG 5-1 handbill
Fillmore Aud.
Art: Wes Wilson

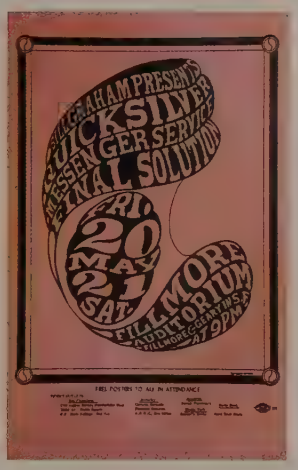
5/13–14/66
BG 6-1 handbill
Fillmore Aud.
Art: Wes Wilson

5/13–14/66
BG 6-1 poster/postcard
Fillmore Aud.
Art: Wes Wilson

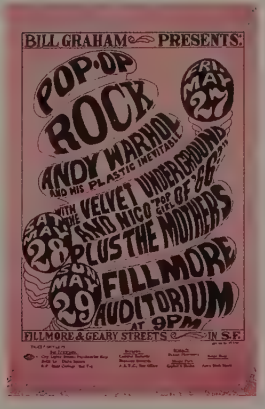
5/20–21/66
BG 7-1 poster/postcard
Fillmore Aud.
Art: Wes Wilson



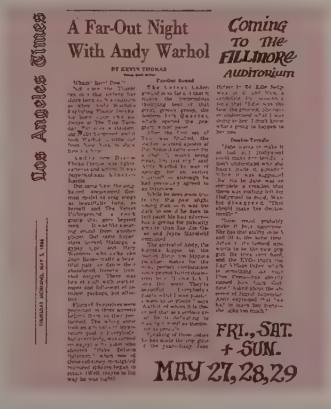
5/20–21/66
BG 7-1 handbill
White stock variety
Fillmore Aud.
Art: Wes Wilson



5/20–21/66
BG 7-1 handbill
Coral stock variety
Fillmore Aud.
Art: Wes Wilson



5/27–29/66
BG 8-1 handbill
Pink stock variety
Fillmore Aud.
Art: Wes Wilson


Los Angeles Times

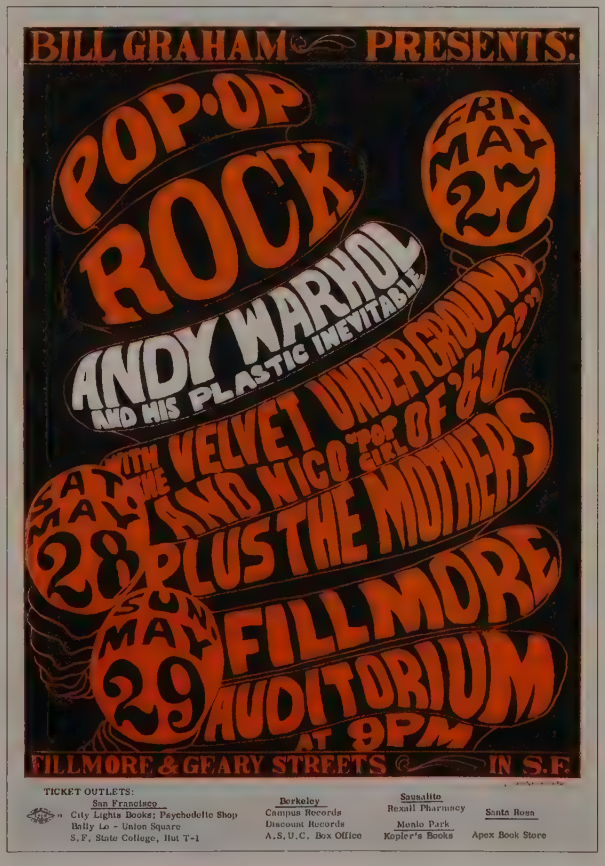
A Far-Out Night With Andy Warhol

BY KEVIN THOMAS

Coming To The FILLMORE Auditorium

FRI., SAT. + SUN.
MAY 27, 28, 29

5/27–29/66
BG 8-1 alternate handbill
Fillmore Aud
Author: Kevin Thomas
Calligraphy: Bonnie MacLean



5/27–29/66
BG 8-1 poster/postcard
Fillmore Aud.
Art: Wes Wilson

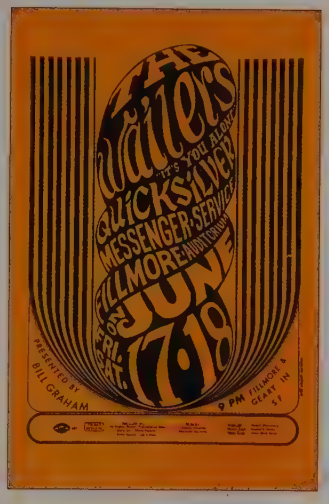
6/3–4/66
BG 9-1 poster/postcard
Fillmore Aud.
Art: Wes Wilson

6/3–4/66
BG 9-1 handbill
Fillmore Aud.
Art: Wes Wilson

6/10–11/66
BG 10-1 handbill
Fillmore Aud
Art: Wes Wilson

6/10–11/66
BG 10-1 poster/postcard
Fillmore Aud
Art: Wes Wilson

6/17–18/66
BG 11-1 poster/postcard
Fillmore Aud.
Art. Wes Wilson



6/17–18/66
BG 11-1 handbill
Fillmore Aud.
Art: Wes Wilson

6/23/66
BG 12-1 poster/postcard
Fillmore Aud.
Art: Wes Wilson

6/23/66
BG 12-1 handbill
Fillmore Aud.
Art: Wes Wilson

6/24–25/66
BG 13-1 poster/postcard
Lenny Bruce's last show; Fillmore Aud.
Art: Wes Wilson; Photo: Edmund Shea

Lenny Bruce at the Fillmore was a big deal for Bill. The show was a disaster though. It was Bruce's last performance before he died.

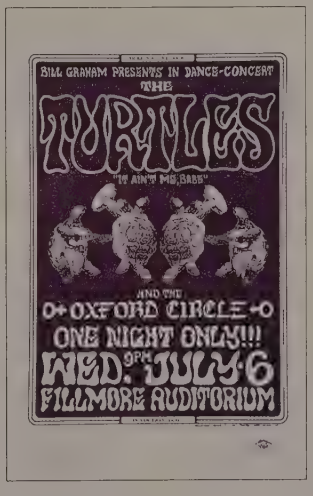
Wes Wilson

6/24–25/66
BG 13-1 handbill
Fillmore Aud.
Art: Wes Wilson

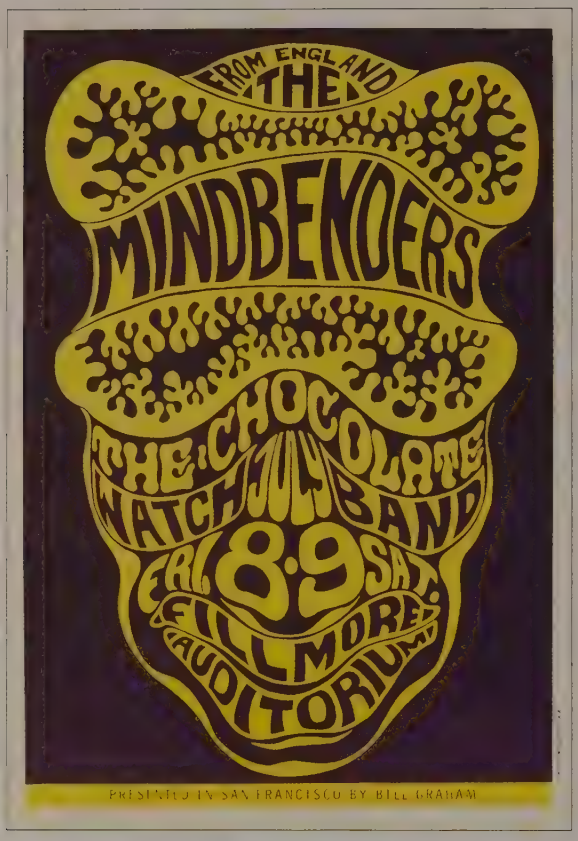
7/1–3/66
BG 14-1 poster
"Independence Ball"; Fillmore Aud.
Art: Wes Wilson

7/6/66
BG 15-1 poster/postcard
Fillmore Aud.
Art: Heinrich Kley; Design: Wes Wilson

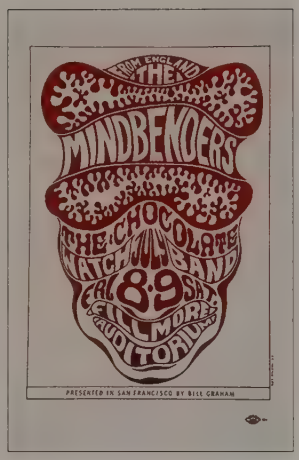
7/1–3/66
BG 14-1 handbill
"Independence Ball"
Fillmore Aud.
Art: Wes Wilson



7/6/66
BG 15-1 handbill
Fillmore Aud.
Art: Heinrich Kley
Design: Wes Wilson



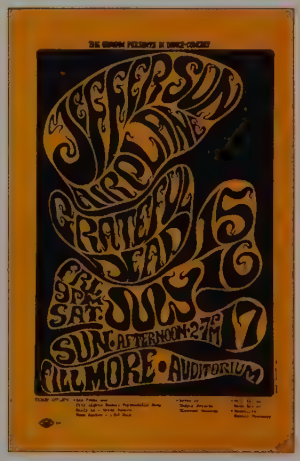
7/8–9/66
BG 16-1 poster/postcard
Fillmore Aud.
Art: Wes Wilson



7/8–9/66
BG 16-1 handbill
Fillmore Aud.
Art: Wes Wilson

7/10/66
Fillmore Benefit handbill
"El Teatro Campesino"
NFWA strike
Design: Wes Wilson

7/15–16/66
BG 17-1 poster/postcard
Fillmore Aud
Art: Wes Wilson



7/15–16/66
BG 17-1 handbill
Fillmore Aud
Art: Wes Wilson

It is this atmosphere of constant and exciting activity that has given the Fillmore its magnetic attraction for the new and restless generation, who feel that when they are at the Fillmore, they are home at last.

FM *and the Arts*, 2/67

7/22–23/66
BG 18-1 poster/postcard
Fillmore Aud.
Art: Wes Wilson

7/22–23/66
BG 18-1 handbill
Fillmore Aud.
Art: Wes Wilson

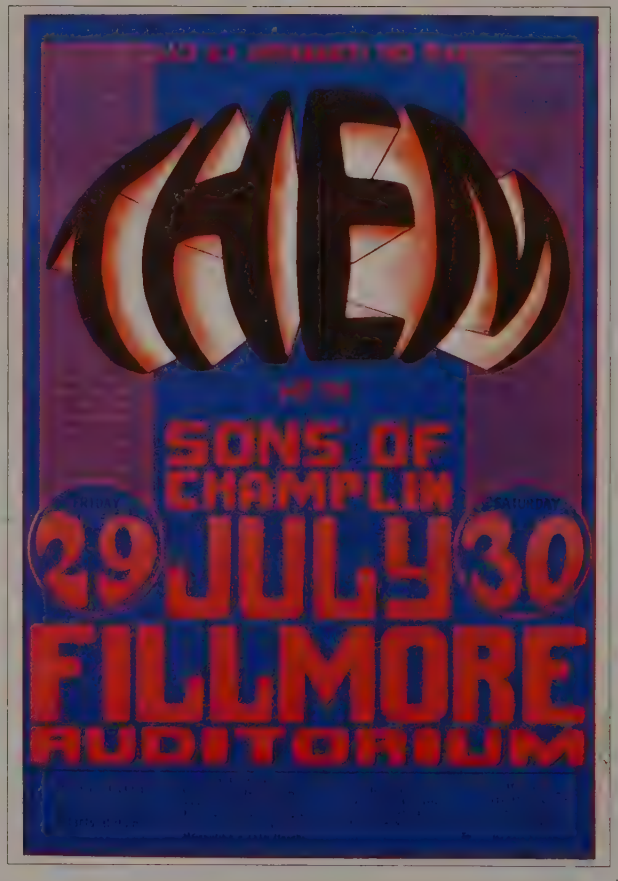
It is an atmosphere in which a particular kind of joy flowers.

FM *and the Arts*, 2/67

7/24/66
BG 19-1 poster
Fillmore Aud.
Art: Wes Wilson

7/24/66
BG 19-1 handbill
Brown ink, salmon stock variety
Fillmore Aud.
Art: Wes Wilson

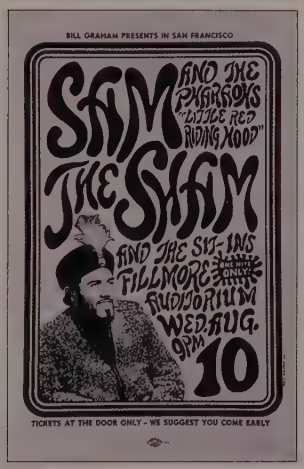
7/29–30/66
BG 20-1 handbill
Green stock variety
Fillmore Aud
Art: Wes Wilson



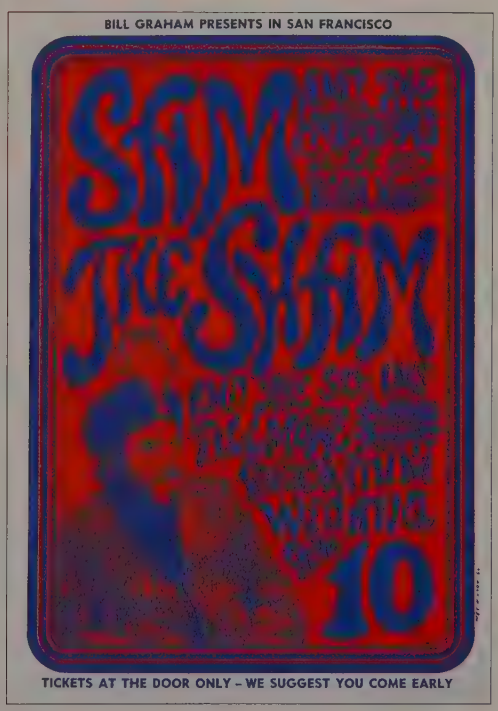
7/29–30/66
BG 20-1 poster/postcard
Fillmore Aud
Art: Wes Wilson

8/5–6/66
BG 21-1 poster/postcard
Fillmore Aud
Art: Wes Wilson

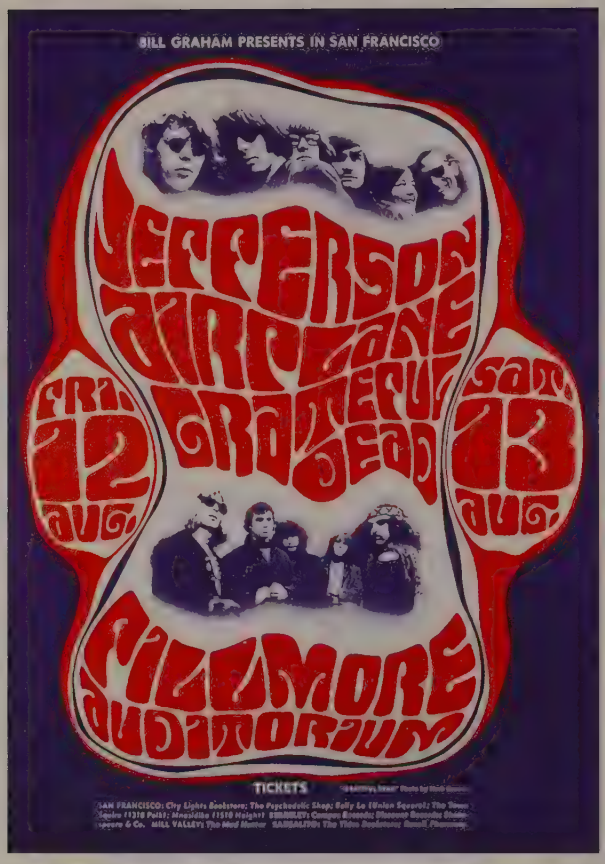
8/5–6/66
BG 21-1 handbill
Fillmore Aud.
Art: Wes Wilson



8/10/66
BG 22-1 handbill
Fillmore Aud.
Art: Wes Wilson



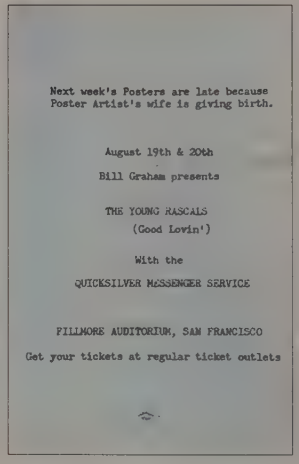
8/10/66
BG 22-1 poster/postcard
Fillmore Aud.
Art: Wes Wilson



8/12–13/66
BG 23-1 poster/postcard
Fillmore Aud.
Art: Wes Wilson; Photo: Herb Greene

8/19–20/66
BG 24-1 poster/postcard
Fillmore Aud.
Art: Wes Wilson

8/12–13/66
BG 23-1 handbill
Fillmore Aud.
Art: Wes Wilson
Photo: Herb Greene


Next week's Posters are late because
Poster Artist's wife is giving birth.

August 19th & 20th

Bill Graham presents

THE YOUNG RASCALS
(Good Lovin')

With the

QUICKSILVER MESSENGER SERVICE

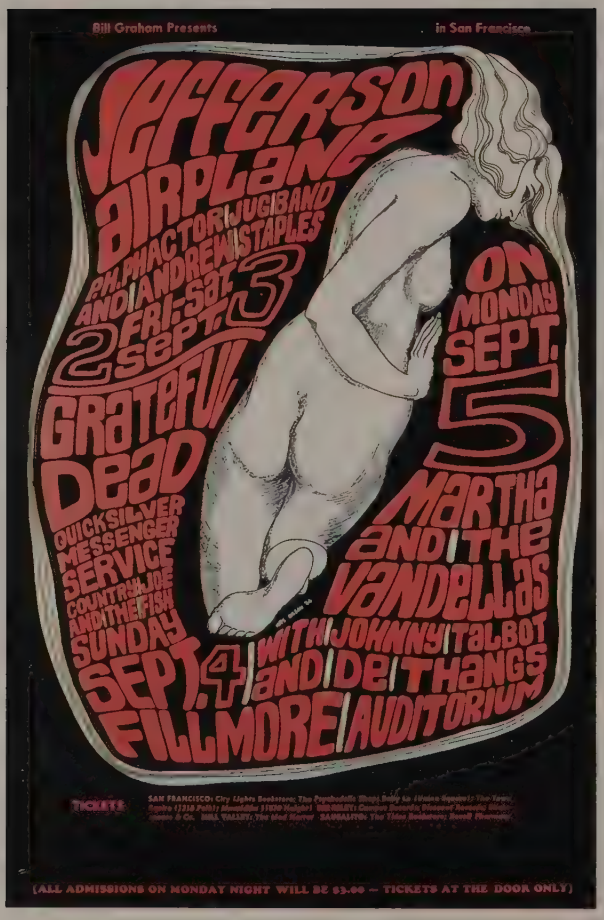
FILLMORE AUDITORIUM, SAN FRANCISCO

Get your tickets at regular ticket outlets

8/19–20/66
BG 24 interim handbill
"Artist's wife is giving birth"
Fillmore Aud.

8/19–20/66
BG 24-1 handbill
Fillmore Aud
Art: Wes Wilson

8/26–27/66
BG 25-1 poster/
handbill/postcard
Fillmore Aud.
Art: Wes Wilson
Photo: Herb Greene



9/2–5/66
BG 26-1 poster/handbill/postcard
Fillmore Aud
Art: Wes Wilson

The Fillmore events that the posters advertised gave the posters meaning beyond just being pure decoration.

Wes Wilson

9/9–10/66
BG 27-1 poster/handbill/postcard
Fillmore Aud./Scottish Rites Temple; SF, CA
Art: John H. Myers

We were celebrating life. For us, psychedelics were what we'd always been looking for.

Jerry Garcia

Bill Graham presents

The BYRDS and
The Wildflower and
Le Roi Jones 'Dutchman'

Fri. and Sat., Sept. **16** and **17**

FILLMORE AUDITORIUM

Advance Tickets $3.00 — At the Door $3.50

9/16–17/66
BG 28 ticket stub
Fillmore Aud.

In 1966 Mouse and Kelley were in their studio on Henry Street doing posters, and Big Brother was using part of it as a practice space. One day this little Texas girl named Janis walked in for an audition.

Sam Andrew–Big Brother and the Holding Company

9/16–17/66
BG 28-1 poster/handbill/postcard
Fillmore Aud.
Art: Wes Wilson

9/23–10/2/66
BG 29-1b poster/handbill
"The Sound"
Red-purple ink variety
Winterland Aud./
Fillmore Aud.
Art: Wes Wilson

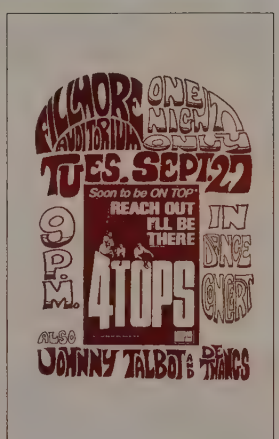
Bill had come up with the phrase 'The Sound,' which referred to the San Francisco bands at the time. He wanted to watch me while I worked on a poster, just to see my technique and how I got it done. So I called late one night after I got it pretty well laid out, and he came right over with Bonnie... I wasn't sure how either one of them would react, but I knew Bill would make some comment because he always did. He just looked at the poster, looked at me and said, 'Well, it's nice, but I can't read it.' And I said, 'Yeah, and that's why people are gonna stop and look at it.'

Wes Wilson

9/23–10/2/66
BG 29-1a poster/handbill
"The Sound"; interim B/W variety
Winterland Aud./Fillmore Aud., SF, CA
Art: Wes Wilson

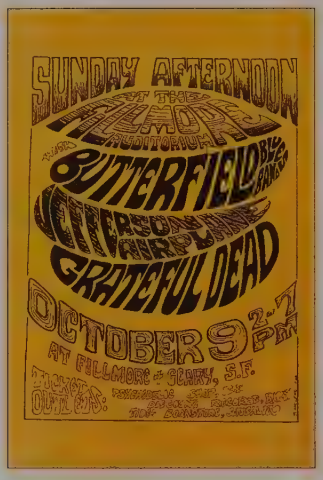
9/23–10/2/66
BG 29 handbill/teaser
"Harmonica"; Butterfield advance promo
Art: info. pending

9/27/66
BG Fillmore handbill
The 4 Tops
Art: Bonnie MacLean



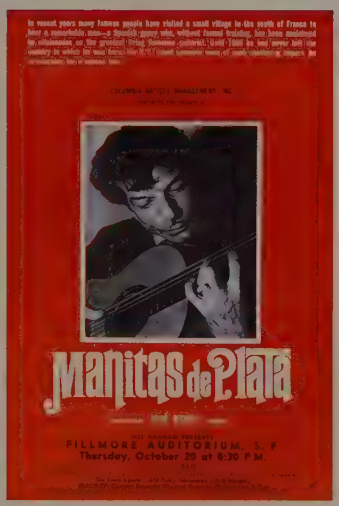
9/23–10/2/66
BG 29-1c poster/handbill/postcard
"The Sound"; blue-purple ink variety
Winterland Aud./Fillmore Aud.
Art: Wes Wilson

10/7–8/66
BG 30-1 poster/handbill/postcard
Winterland Aud.
Art: Wes Wilson



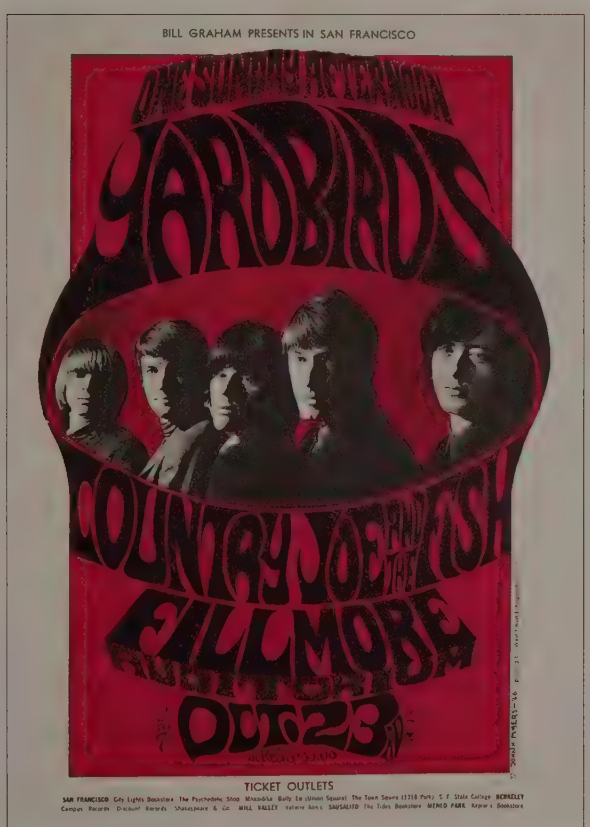
10/9/66
BG Fillmore handbill
BG 30 show extended:
Sunday afternoon
Art: Bonnie MacLean

10/14–16/66
BG 31-1 poster/handbill/postcard
Fillmore Aud.
Art: Wes Wilson



10/20/66
BG Fillmore handbill
Manitas de Plata; red variety
Design: info. pending

10/21–23/66
BG 32-1 poster/handbill/postcard
Fillmore Aud.
Art: Wes Wilson; Photo: Herb Greene



10/23/66
BG 33-1 poster/handbill/postcard
Fillmore Aud.
Art: John H. Myers

Bill was screaming at the band during soundcheck: 'What the fuck are you doing? What do you think this is? Get off the fucking stage! Then he turned to me and he said, 'Hi Joe, nice to see you here.' And then he bent down and picked up some trash off the floor. Those were three things he did consistently in his life as long as I knew him: scream, be nice, pick up trash.

Joe McDonald–Country Joe and the Fish

10/28–30/66
BG 34-1 poster/handbill/postcard
Fillmore Aud.
Art: Wes Wilson

THERE ARE TWO OR THREE NAMES IN THE BUSINESS THAT ARE ON THE TOP TEN LIST OF EVERY MUSICIAN I KNOW. MUDDY WATERS WAS ONE OF THOSE PEOPLE.

Bill Graham

11/4–6/66
BG 35-1 poster/handbill/postcard
Fillmore Aud.
Art: Wes Wilson

11/11–13/66
BG 36-1 poster/handbill/postcard
Fillmore Aud.
Art: Wes Wilson

I didn't walk around with a valise or anything. I just carried my posters around under my arm wrapped in a madras bedspread.

Wes Wilson

11/18–20/66
BG 38-1 poster/handbill/postcard
Art: Wes Wilson

PEOPLE MAY HAVE REJECTED THE EXISTING ORDER BEFORE, BUT THE DIFFERENCE THIS TIME WAS IN THE SHEER STRENGTH IN NUMBERS. THE VEHICLE WAS MUSIC, AND MILLIONS OF YOUNG PEOPLE GOT ON THE BANDWAGON.

Bill Graham

11/25–27/66
BG 39-1
poster/handbill/
postcard
Fillmore Aud.
Art: Wes Wilson

12/2–4/66
BG 40-1
poster/handbill
Yellow variety–
(shown here)
Green variety–
(not shown)
Fillmore Aud.
Art: Wes Wilson

12/9–11/66
BG 41-1
poster/handbill/
postcard
Fillmore Aud.
Art: Wes Wilson

12/16–18/66
BG 42-1
poster/handbill/
postcard
Fillmore Aud
Art: Wes Wilson
Photo: Herb Greene

12/20–22/66
BG 43-1 poster/
handbill/postcard
Fillmore Aud.
Art: Wes Wilson

12/20–22/66
BG 43 alternate poster
Target audience version
Fillmore Aud.
Design: Tilghman Press

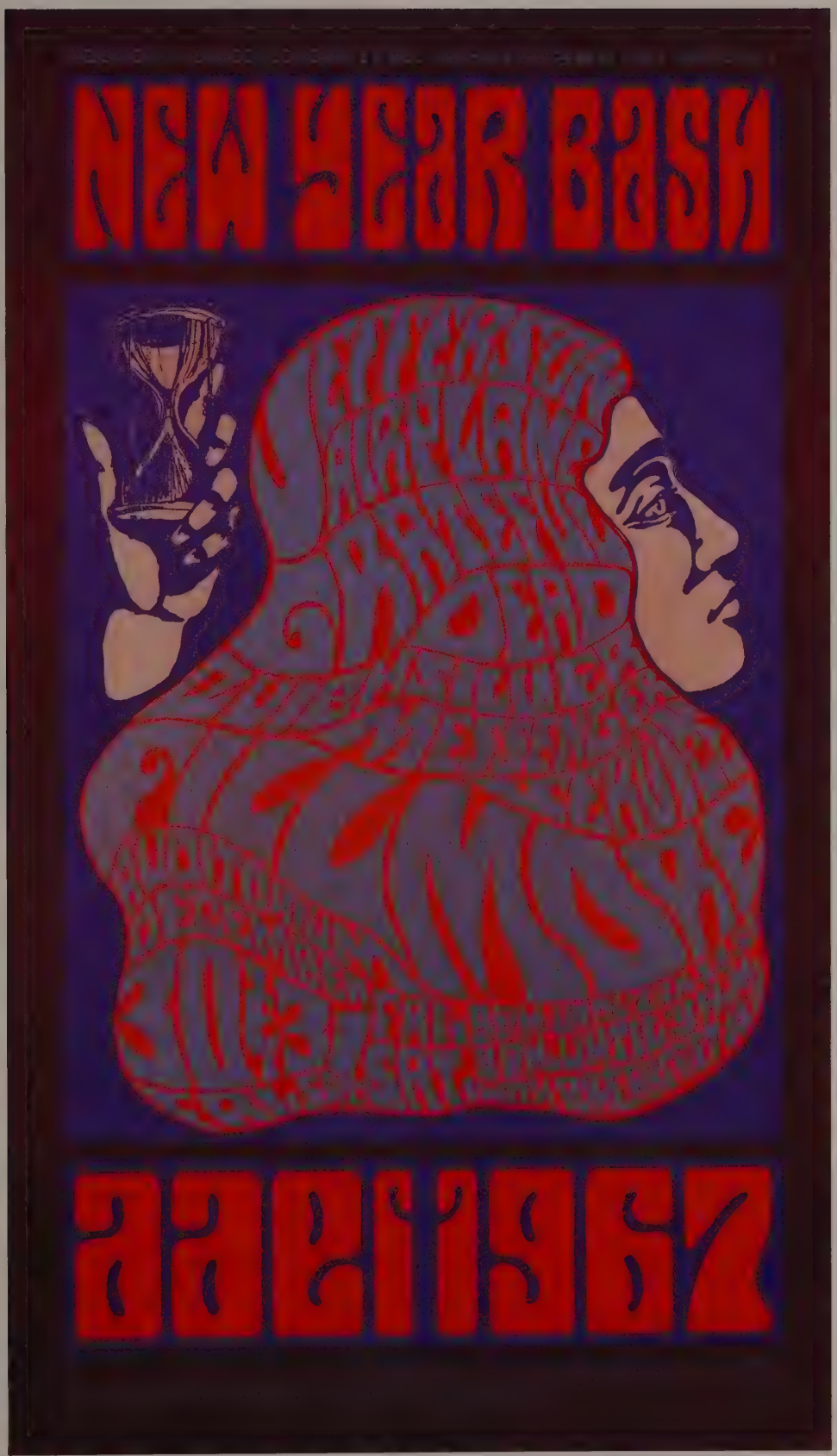
12/20–22/66
BG 43 alternate handbill
Art: Bonnie MacLean

THERE WAS AN ULTIMATE MUSICIAN EVERYONE WANTED TO SEE. EVERYBODY SAID, "THIS IS THE GUY. OTIS. OTIS REDDING. HE WAS IT..." THAT WAS THE BEST GIG I EVER PUT ON IN MY ENTIRE LIFE. I KNEW IT THEN. OTIS FOR THREE NIGHTS AT THE FILLMORE. THAT WAS AS GOOD AS IT GOT.

Bill Graham

...1966 closed with an all-night bash that left the floor carpeted with sleeping bodies, but the sound never stopped as group after group dropped by to jam into the morning.

FM & *the Arts*
February 1967



12/30–31/66
BG 37-1 poster/handbill
Brick red-brown
border variety
NY's Eve concerts
Fillmore Aud.
Art: Wes Wilson

1/6–8/67
BG 44-1 poster/handbill/postcard
Fillmore Aud.
Art: Wes Wilson

We played the Fillmore for the first time the weekend before the Human Be-In. It was the Young Rascals, Sopwith Camel and that group from LA that nobody knows...
–The Doors. The place was packed. We went onstage and opened with 'When the Music's Over.' I had my left and right hands playing contrapuntal melodies against one another on the keyboard. San Francisco had never heard this kind of music before...

Ray Manzarek–The Doors

1/13–15/67
BG 45-1 poster/handbill/postcard
Fillmore Aud.
Art: Wes Wilson

WHEN WE BEGAN THE SIXTIES, WE COULD PREPARE A BILL LIKE A WELL-ROUNDED MEAL. ALONG WITH A ROCK HEADLINER, WE'D PUT A SIDE ORDER OF BLUES OR JAZZ ON THE MENU—A B.B. KING OR ROLAND KIRK OR HOWLIN' WOLF. OR WE'D CO-BILL THE GRATEFUL DEAD WITH MILES DAVIS. IT WAS A RIGHTEOUS THING TO DO. IT WAS EDUCATING THE AUDIENCE

Bill Graham, Exposure Magazine, 5/88

...having taken a little toke of a joint before going on, I of course had the power of the universe in my right hand. I was at once the god of love and the god of destruction... I played and played and played and Jim started screaming into the microphone and the rest of the band kicked in and the audience let out this simultaneous *roar* of approval. The Doors and San Francisco had a love affair from that moment on. We were *home*.

Ray Manzarek–The Doors

1/20–22/67
BG 46-1 poster/postcard
Fillmore Aud.
Art: Wes Wilson

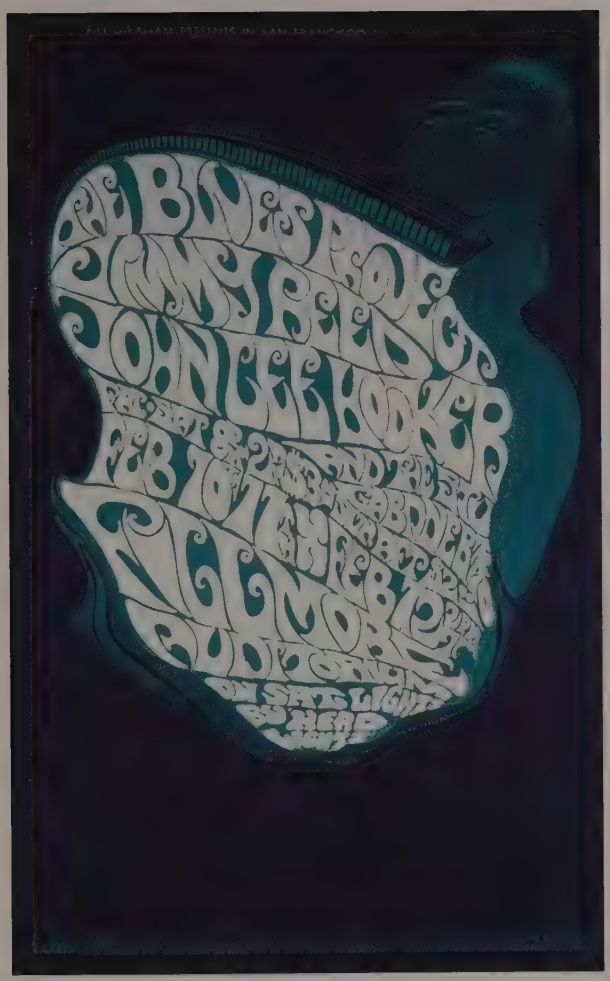
1/27–29/67
BG 47-1 poster/postcard
Fillmore Aud
Art: Wes Wilson

2/3–5/67
BG 48-2a poster/ postcard
Green people/blue lettering variety
Fillmore Aud.: Art: Wes Wilson

2/3–5/67
BG 48-1a poster/handbill/postcard
Green people/
grey lettering variety
Art: Wes Wilson

2/3–5/67
BG 48-1b poster/postcard
White people/
grey lettering variety
Art: Wes Wilson

2/3–5/67
BG 48-2b poster/handbill
White people/
blue lettering variety
Art: Wes Wilson



2/10–12/67
BG 49-1 poster/postcard
Fillmore Aud.
Art: John H. Myers

2/17–19/67
BG 50-1 poster/postcard
Fillmore Aud.
Art: Wes Wilson

2/14/67
BG Fillmore poster
"Flatly Dance"
Art: info. pending

2/19/67
Fillmore Benefit poster
Both/And Benefit
Art: SM

2/26/67
BG 52-1 poster/postcard
Sunday Late Show; Fillmore Aud.
Art: John H. Myers

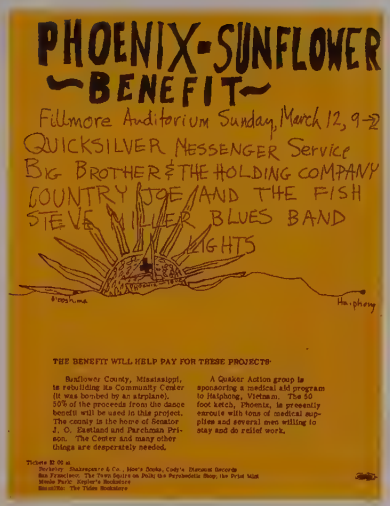
Fillmore audiences were the best I ever played for. They participated, and when you pleased them, they let you know it. The first standing ovation I ever got was at the Fillmore and I cried it touched me so much.

B.B. *King*

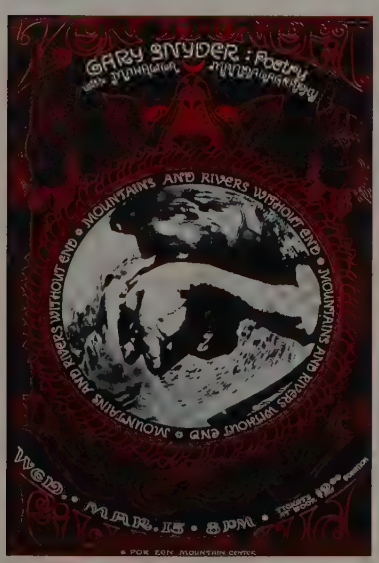
2/24–26/67
BG 51-1 poster/postcard
Fillmore Aud.
Art: Wes Wilson

3/3–5/67
BG 53-1 poster/postcard
Fillmore Aud.
Art: Wes Wilson

3/10–12/67
BG 54-1 poster/postcard
Winterland Aud./Fillmore Aud.
Art: Wes Wilson



3/12/67
Fillmore flyer
"Phoenix-Sunflower Benefit"
Art: info. pending



3/15/67
Fillmore Benefit poster/handbill
Zen Mountain Center
Art: Gompers Saijo

3/17–19/67
BG 55-1 poster/postcard
Winterland Aud./Fillmore Aud.
Art: Wes Wilson

3/24–26/67
BG 56-1 poster/postcard
Winterland Aud./Fillmore Aud.
Art: Wes Wilson

3/24–26/67
BG 56-1 uncut sheet; poster/postcards
Winterland Aud./Fillmore Aud.
Art: Wes Wilson

ARTIST TIMETABLE MISFIRED
POSTERS LATE *

THE BYRDS
MOBY GRAPE
ANDREW STAPLES

FRIDAY & SATURDAY
MARCH 31 APRIL 1 1967

WINTERLAND ADM. $3.00

****
SUNDAY AFTERNOON APRIL 2nd
FILLMORE AUDITORIUM ADM. $2.00

3/31–4/1/67
BG 57 interim handbill
"Artist timetable misfired"
Fillmore Aud

3/31–4/2/67
BG 57-1 poster/postcard
Winterland Aud./Fillmore Aud.
Art: Wes Wilson

4/7–9/67
BG 58-1 poster/postcard
Fillmore Aud.
Art: Wes Wilson

4/10/67
Fillmore Benefit poster; silkscreen
"Peace and Freedom"
Art: info. pending

WATCHING SOMEONE LIKE HOWLIN' WOLF WHO STOOD SIX FEET FIVE AND WAS NOT ALL THAT YOUNG WHEN HE CAME TO PLAY THE FILLMORE, DO A TOTAL SOMERSAULT ON STAGE IN A SUIT, WAS AMAZING.

Bill Graham

4/14–16/67
BG 59-1 poster/postcard
Fillmore Aud.
Art: Peter Bailey

4/21–23/67
BG 60-1 poster/postcard
Fillmore Aud.
Art: Wes Wilson

[Graham] has dramatically broken the rock music mold by booking rhythm and blues acts, jazz performers, a Russian poet and several other non-raucous presentations as the second half of his bills. Graham's offering Jimmy Reed, John Lee Hooker, Big Mama Thornton, Otis Redding, The Chambers Brothers, B.B. King, Chuck Berry, Martha and the Vandellas and the Four Tops...

Elliot Tregel, Billboard Magazine, 5/6/67

BLUES GROUPS SHOULD BE HERE. YOU DON'T JUST GIVE THEM WHAT THEY WANT, BUT YOU GO BEYOND THAT BY GIVING THEM WHAT YOU THINK THEY MIGHT LIKE.

Bill Graham, Billboard Magazine, 5/6/67

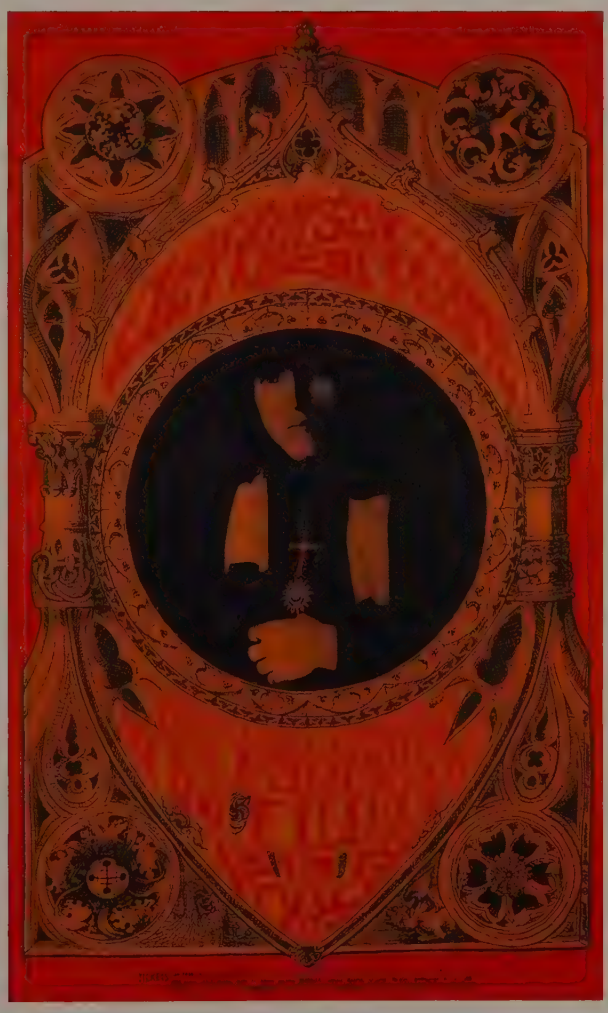
4/28–30/67
BG 61-1 poster/postcards
Fillmore Aud.
Art: Wes Wilson

5/5–6/67
BG 62-1a postcard
All green background variety
Fillmore Aud.
Art: Wes Wilson

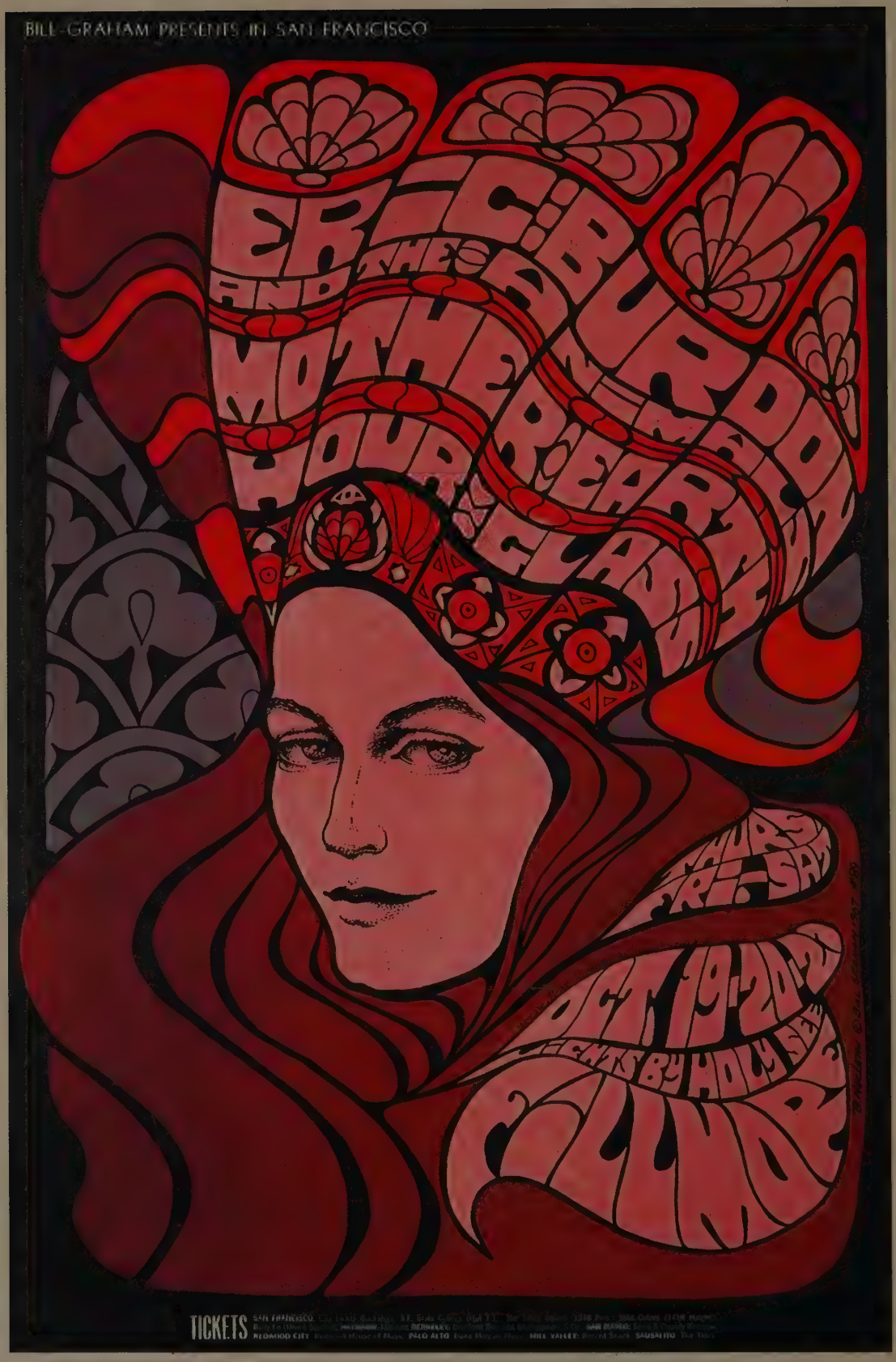
5/5–6/67
BG 62-1c postcard
All pink background variety
Fillmore Aud.
Art: Wes Wilson

5/5–6/67
BG 62-1d poster/postcard
Yellow center variety
Fillmore Aud.
Art: Wes Wilson

5/5–6/67
BG 62-1 poster/postcard
Fillmore Aud.
Art: Wes Wilson



5/12–14/67
BG 63-1 poster/postcard
Fillmore Aud.
Art: Bonnie MacLean; Photo: Herb Greene


BILL GRAHAM PRESENTS IN SAN FRANCISCO
ERIC BURDON
AND THE
MOTHER EARTH
HOUR GLASS
THURS
FRI-SAT
OCT. 19-20-21
LIGHTS BY HOLY SEE
FILLMORE
TICKETS

BG 89-1

B. MacLean

Bonnie MacLean, 1997

Bonnie MacLean always wanted to be an artist. Like Wes Wilson she had no formal training, but opportunity arrived shortly after she met Bill Graham, just as he was about to make a name for himself with the Fillmore and the San Francisco dance concert scene.

Born and raised in Philadelphia, Pennsylvania, MacLean moved to New York City in 1960, at age 21. She took a day job at The Pratt Institute, attending a figurative drawing class there at night. "I never had any particular influences artistically," reveals MacLean. "For me, the desire to create came from within and from actually doing it. I hooked up with the externals after the fact."

Disenchanted with New York, MacLean followed her instincts and moved to San Francisco. As destiny would have it, in 1964 she became Graham's secretary at Allis-Chalmers, an equipment manufacturing company where he held a position as office manager. MacLean and Graham fell in love and eventually married. Their one child, David, was born in September 1968.

During the early days MacLean was the most ever-present member of the Fillmore staff. "I collected tickets, passed out handbills, blew up balloons and counted money. I helped Bill with just about everything that involved running the Fillmore." At the dance concerts she was content to stay drug-free (the only poster artist to practice such restraint) and experience the vibe from a comfortable perch behind the scenes. "I don't think I ever felt like I quite fit in, but it didn't really bother me. I liked a lot of the bands, particularly the Mothers of Invention and Janis. And I liked Donovan very much. I thought he was sweet."

BG 65-1

As she watched the scene evolve, MacLean witnessed the 'San Francisco Sound' as it gradually came to be defined by the Fillmore dance concerts. British acts such as Cream, Pink Floyd, The Who and Procol Harum along with blues, jazz and gospel performers like Howlin' Wolf, Miles Davis, and The

I can honestly say that if there was one person without whom the Fillmore wouldn't have happened, it was Bonnie... She was critical, and she was creative.

Bill Graham

BG 75-1

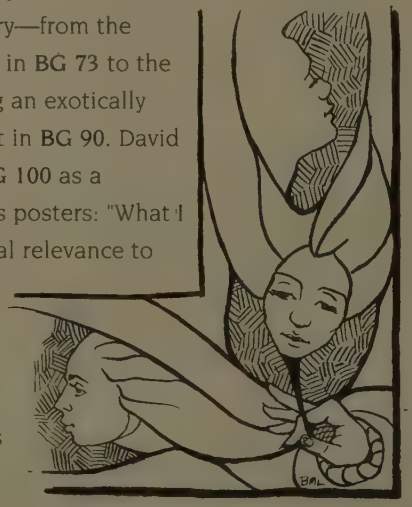
BG73-1

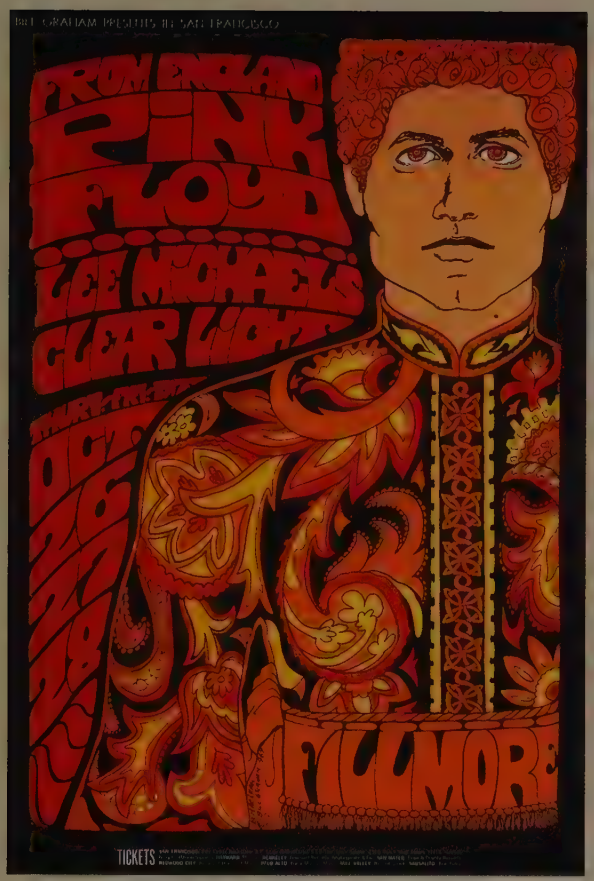
Staple Singers all added to the unprecedented cross-section of talent that Graham insisted on showcasing. Recalls MacLean, "At first it was more a combination of music and theater at the Fillmore. Bill put on Michael McClure's play, *The Beard*, and the Russian poet Andrei Voznesensky. I remember that Alan Ginsberg, Lawrence Ferlinghetti and other 'Beat' characters showed up. Andy Warhol and his group came to town from New York. Then younger people started coming to see all the new bands, experience the light shows and of course, dance."

With the abrupt departure of Wilson, the weekly events offered MacLean an unexpected but welcome artistic outlet—one where she could express her innate creativity and inject new stylistic elements into the posters. She had already been developing her lettering skill by drawing the current band lineup and upcoming attractions on chalkboards at the top of the Fillmore stairs. Graham encouraged her and for Christmas 1967 surprised her with the gift of an easel and a set of graphic art supplies. MacLean dug in, working on the posters at home in a sunlit, top floor room of the couple's Washington Street flat. Said Bill Graham: "The black boards gave me the idea she could do posters for the Fillmore, and when Wes left, Bonnie took over... she was the person who kept the posters coming."

In BG 63, MacLean's patient hand is displayed in an ornate, Medieval-Gothic design. Faces she depicts wear a multitude of expressions; the trance-like stare in BG 65 and the steady, serene gaze in BG 75 evoke the detached, singular spirituality of the sixties. "What I was most interested in was the human face. I think I captured certain emotions that related to the era in those expressions."

MacLean freely experimented with diverse cultural imagery—from the dancing Indian totems in BG 73 to the sixties hipster sporting an exotically patterned Nehru jacket in BG 90. David Graham singles out BG 100 as a favorite of his mother's posters: "What I like about it is its visual relevance to the spirit of the time." Remembers MacLean, "I started to work on it just as I became pregnant with David. It was for a New Year's Eve





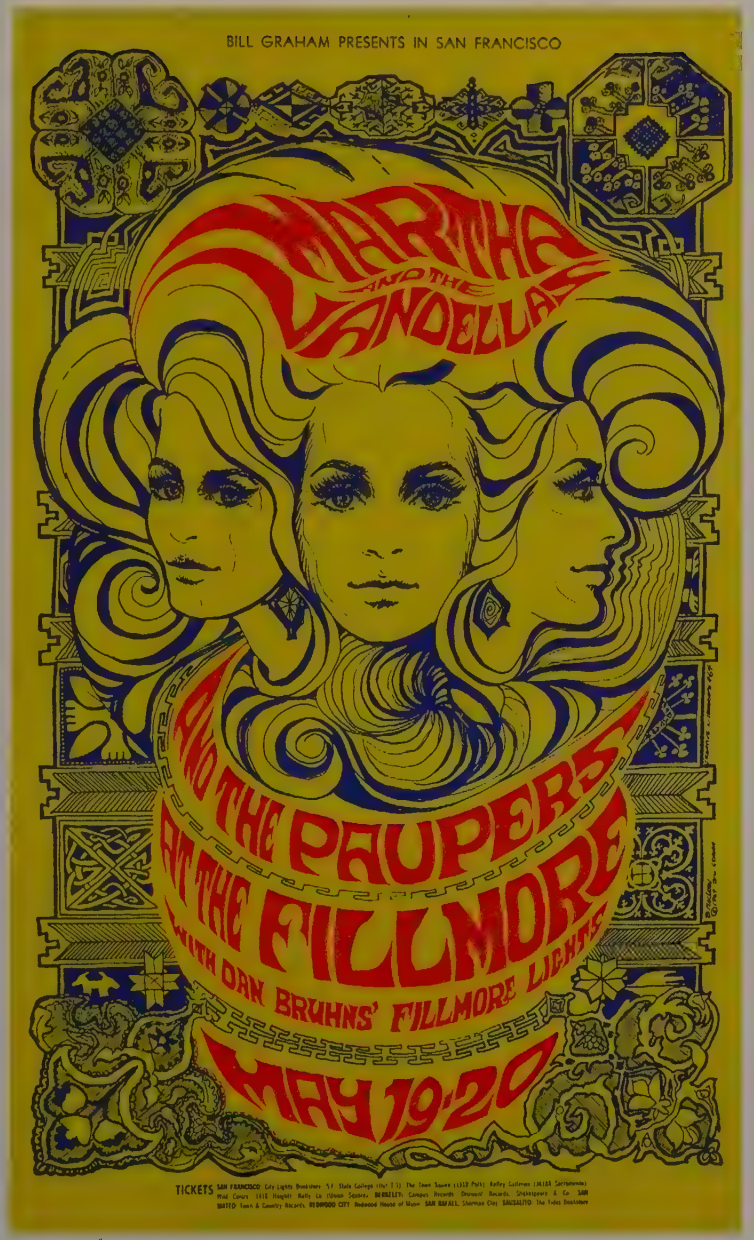
BG90-1

BG100-1

show, so I wanted to relate a holiday sentiment. I thought of the dove and the peace sign as symbolic of world peace in the new year."

Though they divorced in 1975, MacLean and Graham remained friends, and in 1990 spent their last Christmas together with David in northern California. "That Christmas before Bill died, he gave me a gift. He always had a real sense of ritual so I was made to sit down while he presented me with this big black portfolio. I opened it and there they were—all my original black and white Fillmore poster drawings. I was so touched because I hadn't seen them in twenty years."

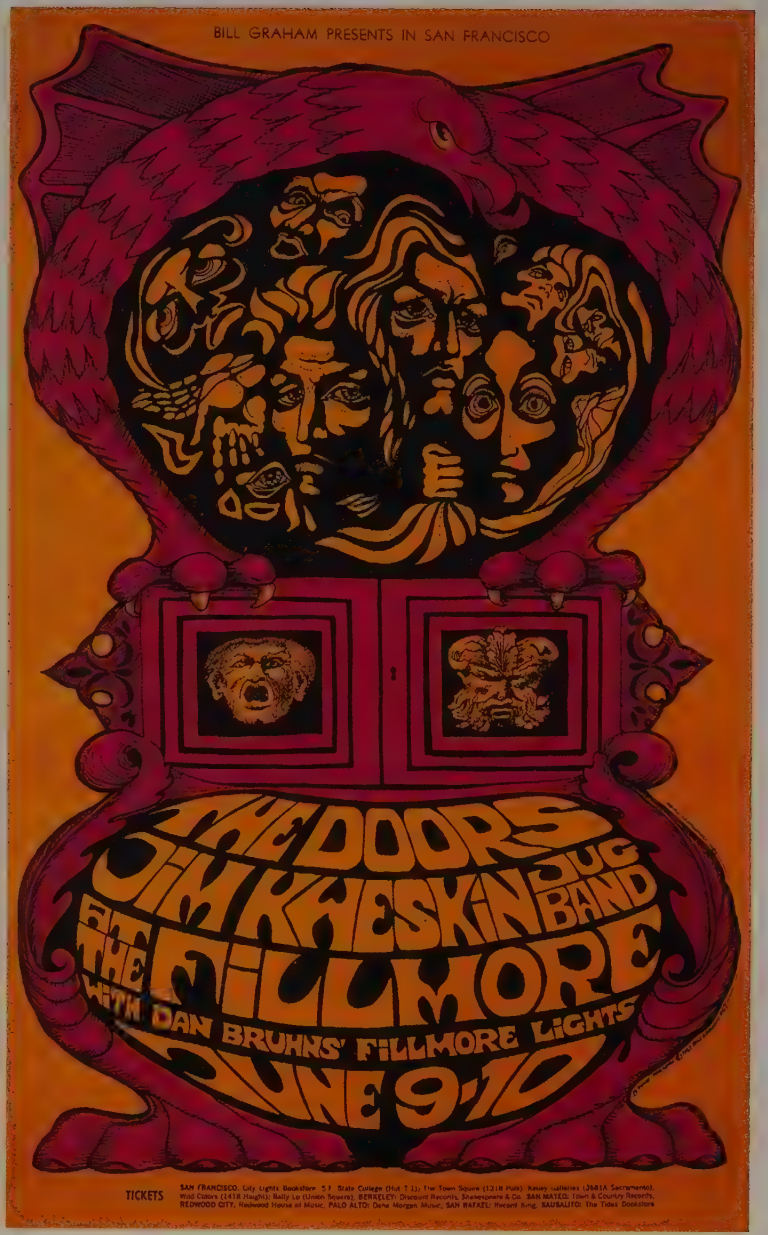
MacLean cherishes the posters as reflections of her beginnings as an artist, and of her time spent with Graham and company at the Fillmore. "What's significant about the posters is that they were created with an intensity that was *lived*. Emotions were real. We were all living in the moment."



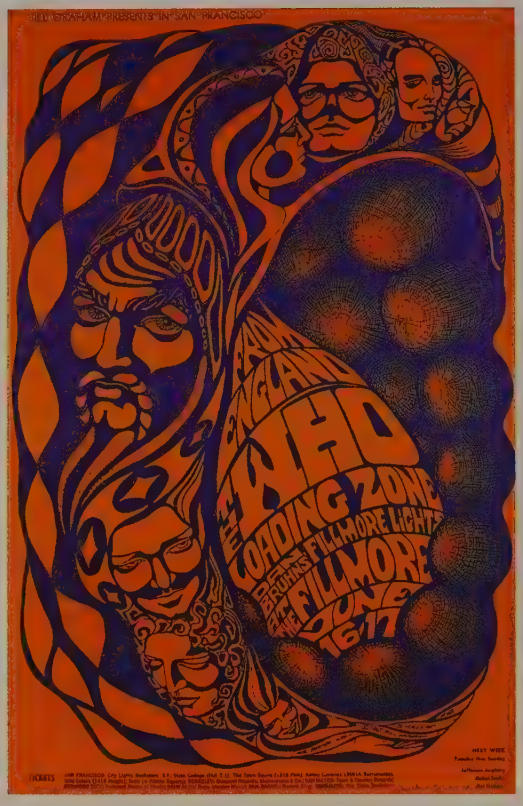
5/19–20/67
BG 64-1
poster/
postcard
Fillmore Aud.
Art: Bonnie
MacLean

5/26–27/67
BG 65-1 poster/
postcard
Fillmore Aud.
Art: Bonnie
MacLean

6/2–3/67
BG 66-1
poster/
postcard
Fillmore Aud.
Art: Bonnie
MacLean



6/9–10/67
BG 67-1 poster/
postcard
Fillmore Aud.
Art: Bonnie
MacLean



6/16–17/67
BG 68-1 poster/postcard
Fillmore Aud.
Art: Bonnie MacLean

Valid Friday Only–$3.00
'DANCE' INSTRUCTIONS

Valid Tues., Wed., Thurs. and Sun. Only–$3.00
'DANCE' INSTRUCTIONS

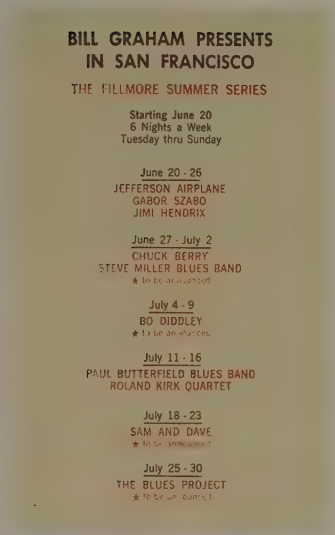
Valid Saturday Only–$3.00
'DANCE' INSTRUCTIONS

6/20–25/67
BG 69 tickets
Image tickets begin
Art: Clifford Charles Seeley

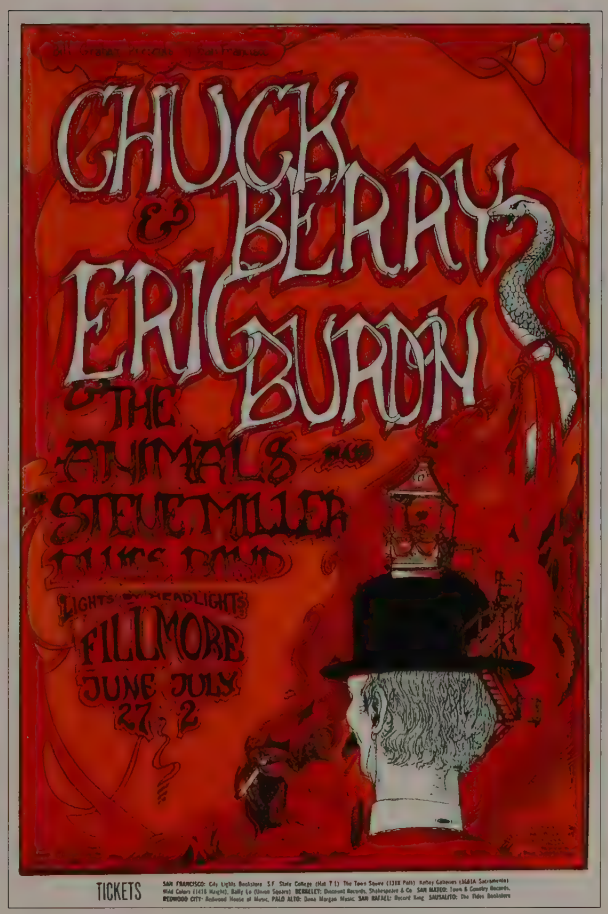
JIMI CAME TO SAN FRANCISCO RIGHT AFTER MONTEREY POP AND PLAYED AT THE FILLMORE WITH GABOR SZABO AND JEFFERSON AIRPLANE... JIMI TOOK THE TOWN BY STORM... HE WAS SUPREME.

Bill Graham

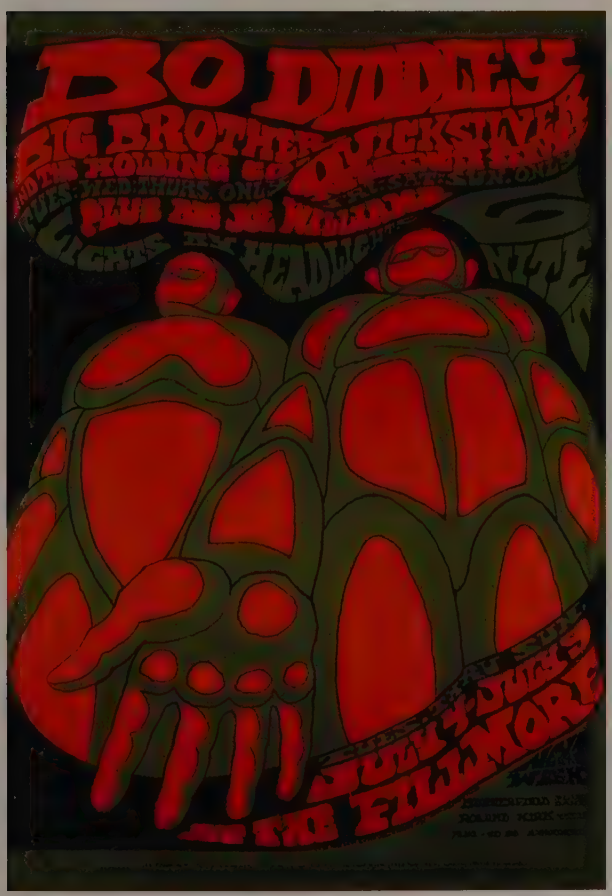
6/20–25/67
BG 69-1 poster/postcard
Fillmore Aud.
Art: Clifford Charles Seeley



6/20–7/30/67
BG Fillmore handbill
"Summer Series" schedule



6/27–7/2/67
BG 70-1 poster/postcard
Fillmore Aud.
Art: Greg Irons



7/4–9/67
BG 71-1 poster/postcard
Fillmore Aud.
Art: Bonnie MacLean

It was my very first time in America. I actually stepped off the plane with Chuck Berry, then we played together at the Fillmore.

Eric Burdon–The Animals

7/11–16/67
BG 72-1 poster/postcard
Fillmore Aud.
Art: Bonnie MacLean

Roland Kirk was amazing. He was blind, but somehow he managed to climb up on top of the speakers carrying this big sack of wooden flutes. He started tossing them out to the audience so everyone could play along with him.

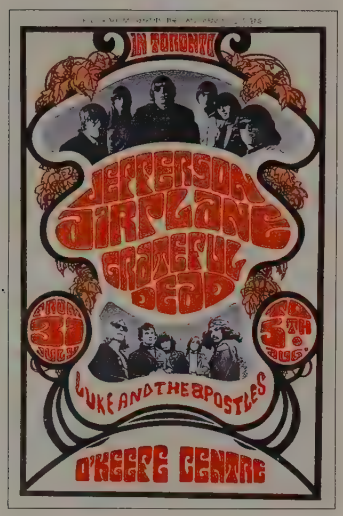
Jerry Miller–Moby Grape

JIM [MORRISON] TOOK THE MICROPHONE AND STARTED DOING WHAT ROGER DALTREY DOES WITH IT... I WAS ABOUT TEN ROWS OUT INTO THE AUDIENCE... THE MICROPHONE HIT ONE PERSON. ME, RIGHT IN THE HEAD.

Bill Graham

7/18–23/67*
BG 73-1 poster/postcard
Fillmore Aud.
Art: Bonnie MacLean

7/31–8/5/67
BG 74-1 poster/handbill
"The San Francisco Scene"
O'Keefe Center; Toronto, Canada
Art: James H. Gardner; Photo: Herb Greene



7/31–8/5/67
BG 74-1 program
O'Keefe Center; Toronto, Canada
Art: James H. Gardner; Photo: Herb Greene

What I was most interested in was the human face. I think I captured certain emotions relating to the times in those expressions.

Bonnie MacLean

7/25–30/67
BG 75-1 poster/postcard
Fillmore Aud.
Art: Bonnie MacLean

8/1–6/67
BG 76-1 poster/postcard
Fillmore Aud
Art: Bonnie MacLean

8/8–13/67
BG 77-1 poster/postcard
Fillmore Aud.
Art: Bonnie MacLean; Photo: Jim Marshall

8/15–21/67
BG 78-1 poster/postcard
Fillmore Aud.
Art: Jim Blashfield

8/22–27/67
BG 79-1 poster/postcard
Fillmore Aud.
Art: Bonnie MacLean

8/29–9/3/67
BG 80-1 poster/postcard
Fillmore Aud
Art: Jim Blashfield

I'm not sure if seeing Cream live changed my life, but I thought it did at the time. Yeah, it definitely did. Those guys were gods to me. And later on when I met Eric Clapton and I found out I was like twice as tall as him I thought, 'Well, you're still a god.'

Jorma Kaukonen–Jefferson Airplane

9/15/67
BG 81 program
Hollywood Bowl; LA, CA
Art: Jim Blashfield
Photo: Herb Greene

9/15/67
BG 81-1 poster/postcard
Hollywood Bowl; LA, CA
Art: Jim Blashfield; Photo: Herb Greene

9/7–9/67
BG 82-1 poster/postcard
Fillmore Aud.
Art: Jim Blashfield

WINTERLAND WAS THE FIRST PLACE WHERE I WAS ABLE TO DO THINGS A LITTLE LARGER... THE PLACE HELD FIFTY-FOUR HUNDRED PEOPLE... IT HAD THE FEEL OF A SMALL COLISEUM... PEOPLE SAT BEHIND THE STAGE. MUSICIANS PLAYED SURROUNDED BY THE PUBLIC.

Bill Graham

9/14–16/67
BG 83-1 poster/postcard
Fillmore Aud.
Art: Jim Blashfield

The audience was as good as the bands. The only people sitting down were the ones worn out from dancing.

Alton Kelley

9/21–23/67
BG 84-1 poster/postcard
Fillmore Aud./Cow Palace; SF, CA
Art: Bonnie MacLean

9/22/67
BG 86-1 poster/postcard
Cow Palace
Art: Bonnie MacLean

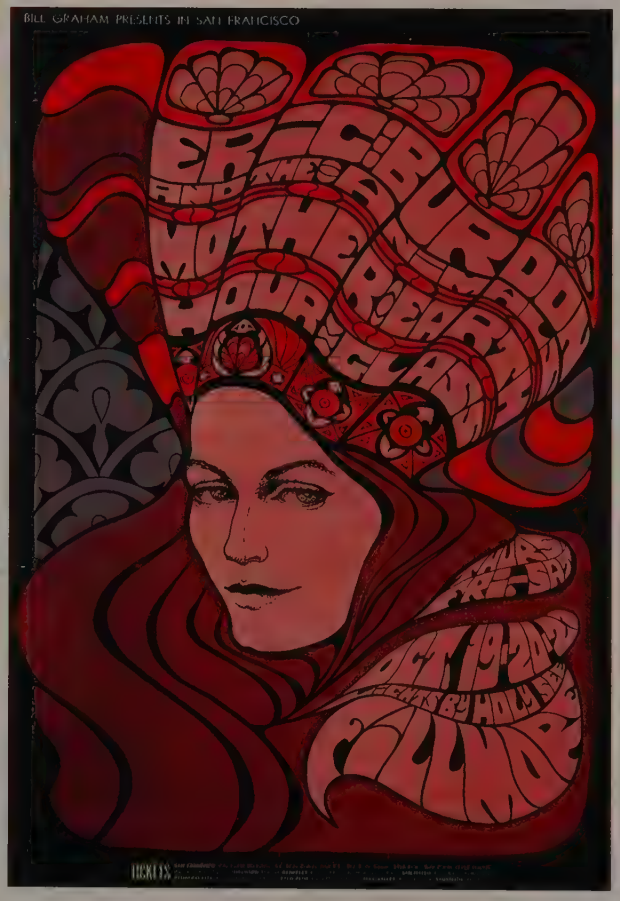
9/28–30/67
BG 85-1 poster/postcard
Fillmore Aud./Winterland Aud.
Art: Greg Irons

10/5–7/67
BG 87-1 poster/postcard
Fillmore Aud.
Art: Bonnie MacLean

10/11–14/67
BG 88-1 poster/postcard
Fillmore Aud./Winterland Aud.
Art: Bonnie MacLean; Photo: Herb Greene

Pink Floyd was stuck at the border. I was in town and Bill asked me to fill their slot. I knew these kids were rock and rollers, but Bill announced the situation to the audience and said, 'Look, I've got a guy who is gracious enough to come and play for you tonight. Would you please welcome him?' And everybody sat down on the floor and listened to just me and my guitar.

Richie Havens



10/19–21/67
BG 89-1 poster/postcard
Fillmore Aud.
Art: Bonnie MacLean

I'VE NEVER SEEN ANYTHING LIKE IT... OUR SOUND HAS ALWAYS BEEN BIG AND RAUCOUS. PEOPLE COME HERE TO DANCE. BUT THEY LIE DOWN LIKE LAMBS FOR RICHIE. HE'S ONE BEAUTIFUL GUY.

Bill Graham, Newsweek 8/13/67

10/26–28/67
BG 90-1 poster/postcard
Fillmore Aud.
Art: Bonnie MacLean

10/30/67
Fillmore Benefit flyer
KPFA Benefit; Pink Floyd
Art: Michael Chechik

11/2–4/67
BG 91-1 poster/postcard
Fillmore Aud./Winterland Aud.
Art: Bonnie MacLean

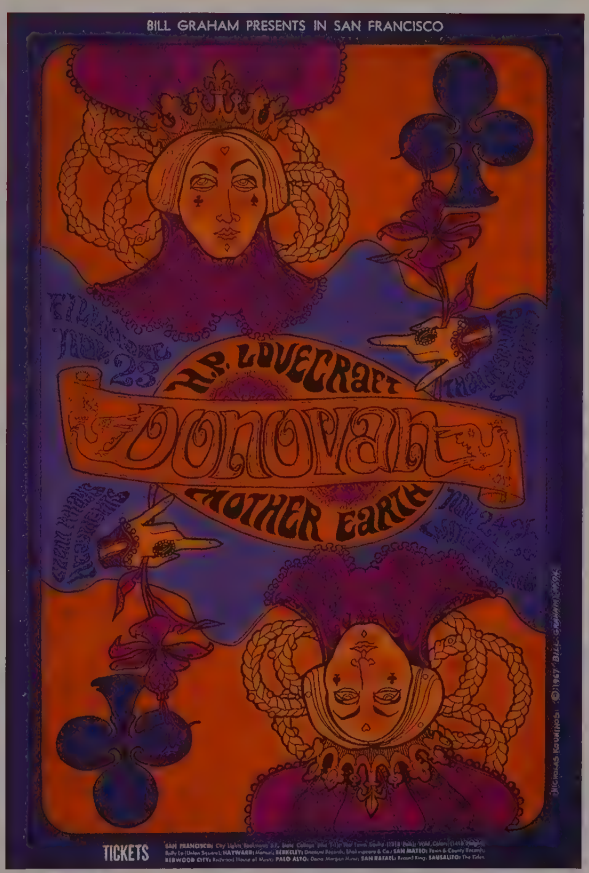
Procol Harum weren't like Cream... They were in the same situation that The Who had been. The Fillmore was the absolute making of our whole style.

Gary Brooker–Procol Harum

11/9–11/67
BG 92-1 poster/postcard
Fillmore Aud./Winterland Aud.
Art: Nicholas Kouninos

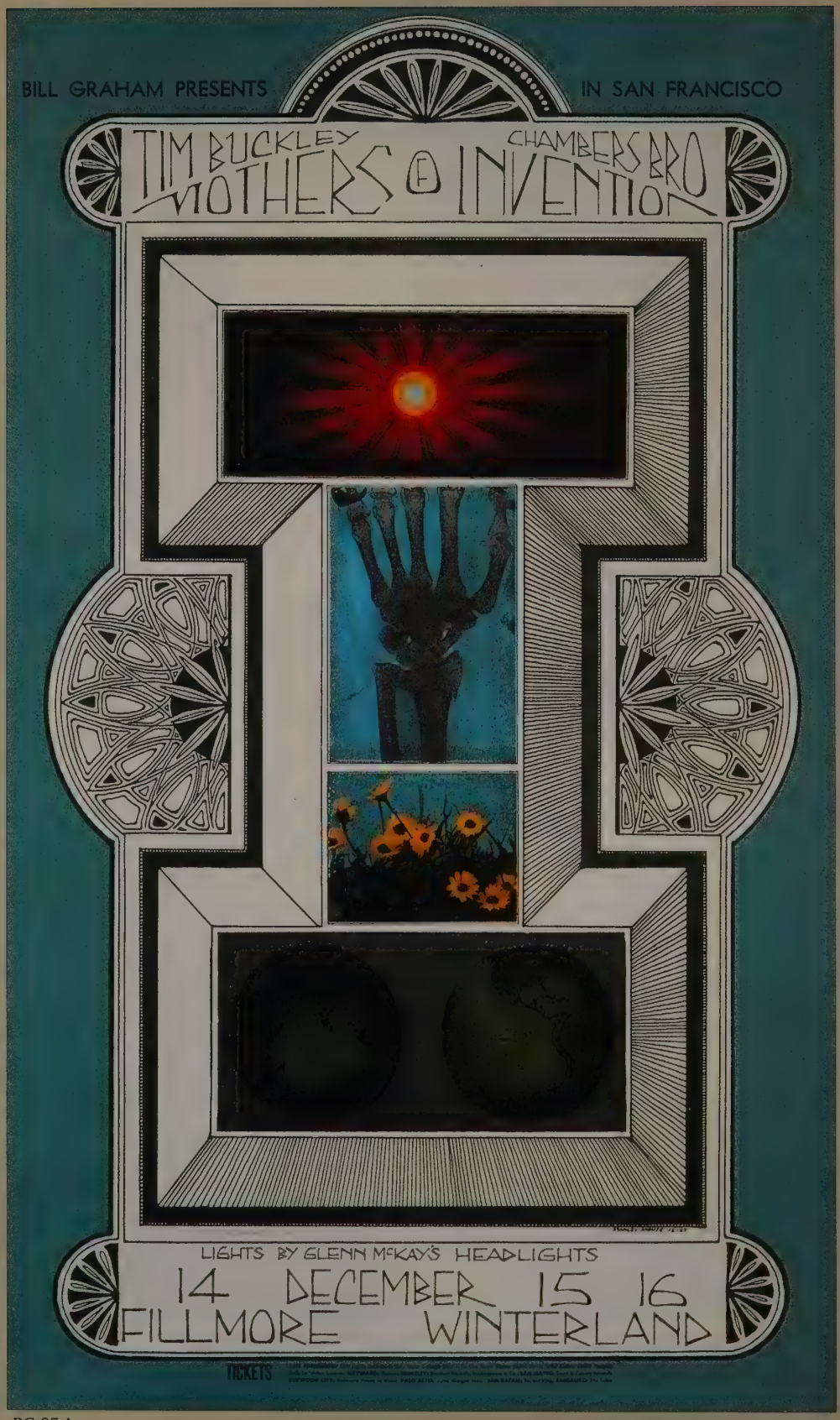
11/16–18/67
BG 93-1 poster/postcard
Fillmore Aud./Winterland Aud.
Art: Jim Blashfield

> . . . what's significant is that these posters were created with an intensity that was *lived.*
>
> *Bonnie MacLean*



11/23–25/67
BG 94-1 poster/postcard
Fillmore Aud./Winterland Aud.
Art: Nicholas Kouninos

> When I played the Fillmore it was clear to me that San Francisco had been my spiritual home in America before I'd even arrived.
>
> *Donovan*


BILL GRAHAM PRESENTS
IN SAN FRANCISCO
TIM BUCKLEY
MOTHERS OF INVENTION
CHAMBERS BRO
LIGHTS BY GLENN McKAY'S HEADLIGHTS
14 DECEMBER 15 16
FILLMORE WINTERLAND
TICKETS

BG 97-1

MOUSE!

Between 1966 and 1968, independently and in collaboration with Alton Kelley, Stanley "Mouse" Miller completed some 33 posters advertising The Family Dog dance concerts held at the Avalon Ballroom. By the time he turned out his first poster for Bill Graham and the Fillmore in December 1967, Mouse had already established himself as a poster artist and as one of the most jovial representatives of San Francisco's counterculture scene.

Mouse recalls cruising back and forth between the Avalon and the Fillmore taking in performances by his favorite bands of the day—among them Captain Beefheart, Savoy Brown and The 13th Floor Elevators. "I still have my boots from back then that are all worn down from stomping around the dance floor. I was a dancing fool."

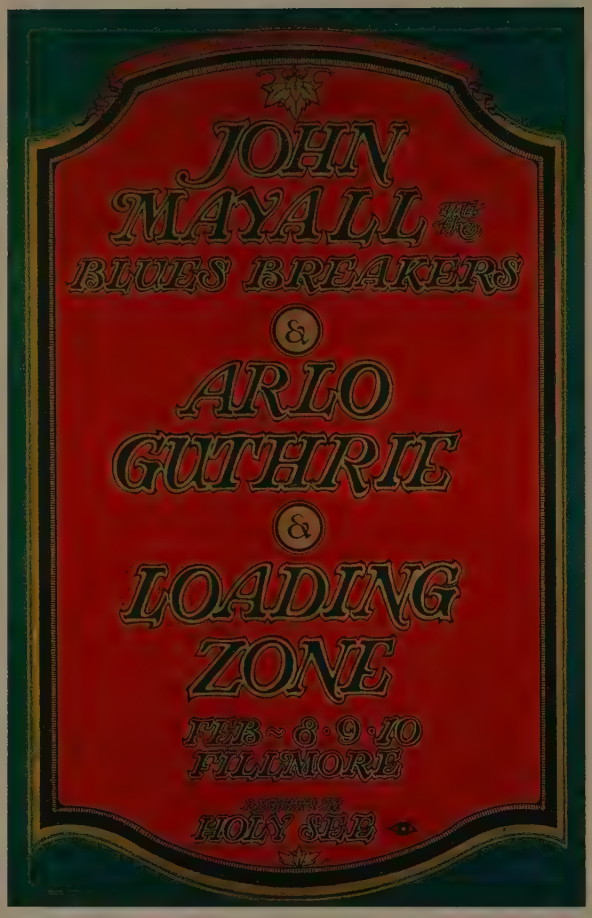
Stanley Miller grew up in Detroit. In grammar school he became known as "Mouse" after illustrating countless notebooks with his signature rodent sketch. Later, when an episode of graffiti mischief got him kicked out of high school, he enrolled in Detroit's School for the Society of Arts and Crafts. When the abstract painting and life drawing courses he had enrolled in proved uninspiring, Mouse searched for another creative outlet and discovered the airbrush. With cars, custom hot rods and motorcycles as his canvas, he took up the precision art of pinstriping, flaming and lettering. He continued attending art school, but it was the less conventional skill of airbrushing that would serve as formative training.

On weekends Mouse started painting hot rod and monster designs onto T-shirts at state car shows, an enterprise that soon grew into a bustling mail order business. At 25, having outgrown that occupation, he left Detroit. In 1965, with psychedelic intuition as his beacon, Mouse hopped in his Porsche and headed for California where he met a kindred spirit named Alton Kelley.

The posters were the branding of the counterculture phenomenon. It was a shot heard around the world, and we knew it.

Stanley "Mouse" Miller

Stanley "Mouse" Miller, 1968



BG 106-1

BG 110-1

Mouse and Kelley got stoned and wandered around San Francisco conspicuously dressed in vintage ensembles—bell bottoms and top hats and military jackets embellished with iron crosses and beaded necklaces. With their long hair catching the breeze, they strolled down a financial district street among a sea of suit-and-tie businessmen. Kelley remarked to Mouse, "You know, there's probably five hundred more just like us somewhere in this town."

He returned briefly to Detroit to "squirm out of the draft" before once again hitting the road in a brand-new Cadillac hearse with a "Make Love, Not War" sticker stuck on the back window. Mouse just happened to arrive in San Francisco on the evening of the Trips Festival. The poster for the event caught his eye. "I was really turned on by that lettering and I found out later that Wes Wilson had done it. That's what really inspired me to start doing posters."

With Mouse back in San Francisco, he and Kelley began collaborating on posters. They scoured the libraries sifting through art books and magazines for nostalgic images of Americana as well as contemporary American commercial and pop graphics. Kelley usually chose the photo and laid out the collage while Mouse provided the lettering and other technical flourishes.

What characterized their posters most was a shared sense of spontaneity expressed though liberal doses of playful irreverence and wit.

Mouse's first independent poster of the original numbered series, **BG 97**, is an uncharacteristically delicate piece done for a December 1967 Fillmore show. The central collage is bordered by classic Art Deco graphics and lettering. "I called it my Haiku poem because I saw it as a series of visual syllables." **BG 106** demonstrates a marked contrast. "I always tried to keep my style open. That way I could do whatever I wanted and not be pigeonholed." Mouse explains that the poster's straightforward graphic was not randomly inspired. "When I found out that John Mayall was headlining, I got the idea to make it look like a British tavern sign. I had a layer of gold printed underneath which Bill wasn't crazy about because it was expensive. But the colors came out super-rich and he ended up loving it."

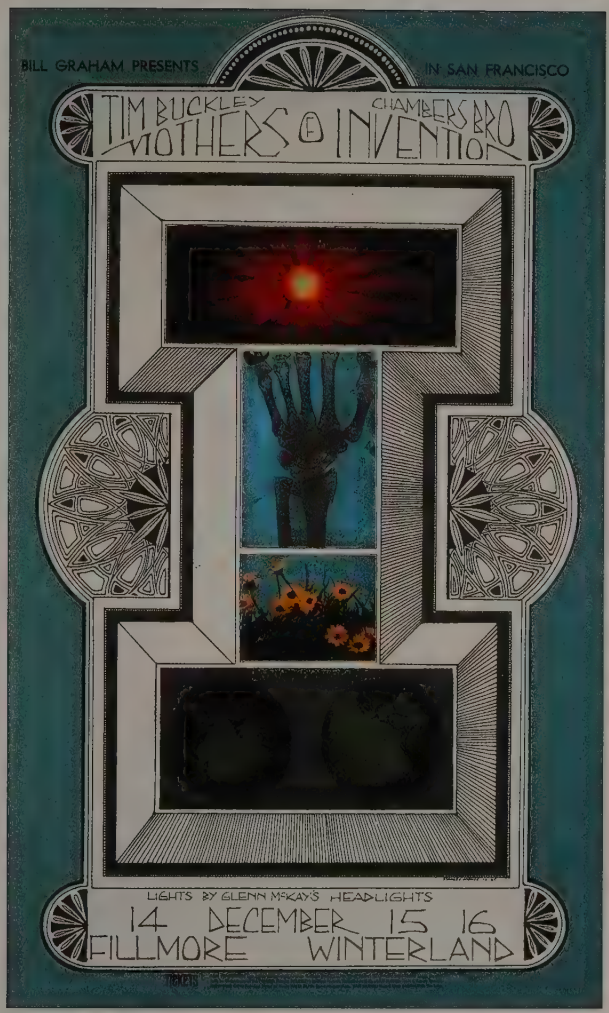
BG 110 advertised a show headlining the English band Cream. Mouse was glad to get the commission. "Cream was my favorite band at the time. I used cream as the background color, and for the graphic, instead of a Rapidograph pen, I used a black grease pencil which gave it texture. I drew the faces from a press photo and the lettering was my own adaptation of Alphonse Mucha's Art Nouveau style. After that show I went backstage and met Eric Clapton. Later on he asked me to come to London and flame his Rolls Royce."

11/30–12/2/67
BG 95-1 poster/postcard
Fillmore Aud
Art: Bonnie MacLean

I was going to see the Byrds play at the Fillmore. I think it was right near the end of 1967 and it was a big deal. Bill had gotten the Byrds to actually play there.

Bob Weir

12/7–9/67
BG 96-1 poster/postcard
Fillmore Aud./Winterland Aud
Art: Bonnie MacLean



12/14–16/67
BG 97-1 poster/postcard
Fillmore Aud./Winterland Aud.
Art: Stanley "Mouse" Miller

I called it [BG 97] my Haiku poem because I saw it as a series of visual syllables.

Stanley "Mouse" Miller

12/14–23/67
BG 97/98-1 uncut sheet; postcards and tickets
Fillmore Aud./Winterland Aud.
Art: Alton Kelley, Stanley "Mouse" Miller

I still have my boots from back then that are all worn down from stomping around the dance floor. I was a dancing fool.

Stanley "Mouse" Miller

12/21–23/67
BG 98-1 poster/postcard
Fillmore Aud
Art: Alton Kelley

I remember so clearly when they brought the two people who had passed the counterfeit tickets into my office. A guy with a beard in his middle twenties and his girlfriend. . .I look at the five dollar poster that Bonnie had done for the show. It was a globe with doves flying around it. The guy had reproduced the poster down to ticket size. The fine print on it looked like Japanese. I said, 'How long did it take you to paint these tickets?' He said, 'Two weeks sir.'...All they wanted to do was spend the evening with the Dead and Janis and Quicksilver and then have breakfast with all their friends. . . I gave them backstage passes. I had those tickets framed and they were up on the wall of my office and they burned in the fire.

Bill Graham

I LIKE TO BE IN THE DRESSING ROOM WHEN AN ARTIST COMES OFF THE STAGE...IF YOU WANT A TOOTSIE ROLL WITH MUSTARD ON IT, I'LL GET IT FOR YOU.

Bill Graham, National Observer 6/24/68

12/26–31/67
BG 99-1 poster/postcard
"5 Days of Sound" series
Winterland Aud
Art: Bonnie MacLean

12/31/67
BG 100-1 poster/postcard
NY's Eve; Winterland Aud.; Art: Bonnie MacLean

BILL GRAHAM PRESENTS IN SAN FRANCISCO
BUFFALO SPRINGFIELD
COLLECTORS
LIGHTS BY HOLY SEE
HOUR GLASS
at The FILLMORE
DEC 21 22 23
TICKETS
SAN FRANCISCO: City Lights Bookstore; S.F. State College (Hut T-1); The Town Squire (1318 Polk); Wild Colors (1418 Haight); Bolly Lo (Union Square); HAYWARD: Matson; BERKELEY: Discount Records; Shakespeare & Co.; SAN MATEO: Town & County Records; REDWOOD CITY: Redwood House of Music; PALO ALTO: Dana Morgan Music; SAN RAFAEL: Record King; SAUSALITO: The Tides

BG 98-1

Alton Kelley

In the summer of 1965, a young band of amateur musicians calling themselves the Charlatans descended on Virginia City, Nevada. Following a cosmic lead, 25-year-old longhair Alton Kelley turned up just in time to watch the band perform for the first time: it was the Charlatans—live, on acid—at the Red Dog Saloon. Band members George Hunter and Michael Ferguson hand-drew a poster for the event. "The Seed," as it became known, was circulated hand-to-hand, and germinated a raw new graphic style—proto-psychedelic poster art.

The happenings in Virginia City that summer were seminal, comprising a major moment in early freakdom. Kelley had actually helped rebuild the Red Dog along with a rambunctious gang of like-minded outlaws. The scene was that of a modern day Wild West, psychedelic cowboys (and girls) outfitted in vintage western wear toting guns and eating LSD. By fall, the new consciousness born there had drifted west, rolling into San Francisco as sure as the late afternoon fog.

Born in Houlton, Maine, Alton Kelley had an early childhood fascination with anything mechanical, and like Stanley Mouse came to love cars, motorcycles and hot rods. He studied industrial design in college, but his enthusiasm for engineering found him shunning academics and fine art training in favor of a job as an aircraft mechanic. After two years of tinkering

BG111-1

BG 133-1

The posters wouldn't have worked in any other city. New York's too big, and nobody walks in L.A. So what you had in San Francisco was the right combination of people walking around the streets and timing. Everything that was happening in the culture came together—at least for a while.

with engines and testing transmissions in Connecticut, Kelley quit. He'd heard rumblings of a revolution out west, so in 1964 he pulled up stakes and hitched a ride to California. He spent time first in Los Angeles, working to repair motorcycles during the week and racing them on weekends. The next thing Kelley knew he was in San Francisco sipping coffee at the Coexistence Bagel Shop in the city's bohemian hub of North Beach.

He was one of several grass- and LSD-loving hipsters cooperatively inhabiting a Victorian house at 2111 Pine Street. It was there, in late 1965, that he became a founding member of The Family Dog, the collective of activist, enterprising young revelers with whom he began putting on dances at Longshoreman's Hall and the Avalon Ballroom. In the Pine Street dwelling Kelley freely indulged his creative impulses. His bedroom wall was festooned with framed collages, day-glo paint shocked little Victorian nooks throughout the house, and bold strokes of Pop Art electrified the living room. Recalls Kelley, "I'd painted a lightening bolt on the hardwood floor that went up and across a chair and onto the wall in back of the chair. But then, of course, you couldn't rearrange the furniture."

Despite minimal drafting and lettering experience, Kelley handled the promotion for the events, drawing and distributing posters and handbills. When his partners left town, he carried on with Chet Helms as coordinator. Soon he met up with Stanley Mouse, whose camaraderie as an artist and collaborator nourished Kelley's subsequent success.

Kelley had a natural talent for collage, a pastime he had practiced since high school. The 1979 biography of Mouse and Kelley points to Kelley's keen eye for culling and combining imagery and styles from diverse sources, and aptly describes the depictions of Indians; photos of silent movie vamps; nineteenth century advertising graphics; automobiles; aircraft; UFO's and robots as "a visual crash course on American cultural heritage." Teamed with Mouse's drafting skill, collaborations became increasingly sophisticated, yet irreverent

BG 147-1

BG 146-1

improvisation and humor remained their most identifiable codes of expression.

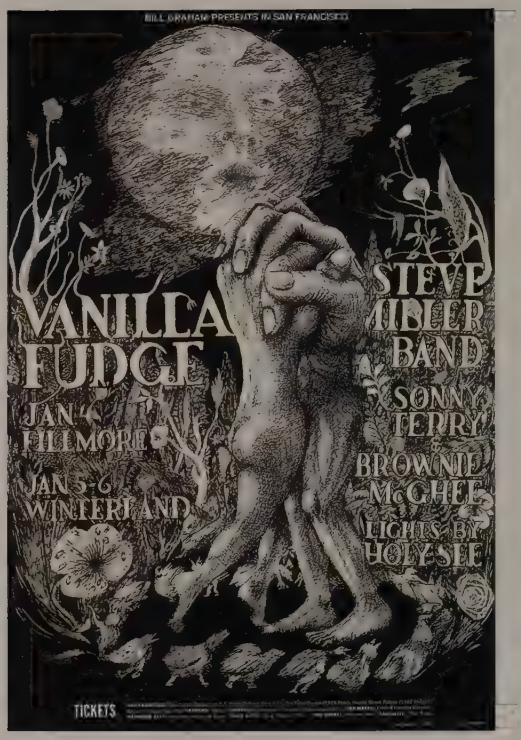
In 1968 Mouse and Kelley were invited to exhibit their work in 'The Joint Show' at the Moore Gallery in San Francisco along with Rick Griffin, Victor Moscoso and Wes Wilson. In what seemed like a hierarchal separation somewhat contradictory to what the scene was once about, the artists were singled out and named 'The Big Five' as an ode to their collective mastery of psychedelic design. The shows became an annual event.

It wasn't about competition with the other artists so much as it was about incentive. When Mouse and I saw a poster we thought was really far out, we'd say, 'Now *we've* gotta do one that good.'

Kelley is credited on six of the Fillmore original series posters. BG 249 is his only solo piece. BG 98 and 111 were done collaboratively with Mouse and BG 133, 146, and 147 with Griffin. According to Kelley a playful sense of rivalry prevailed among the poster artists, fostering a positive energy throughout the scene. "It wasn't about competition with the other artists. It was more about incentive. When we'd see a poster we thought was really far out, we'd think, 'Now we gotta do one that good.'"

Poster BG 98, done for a December 1967 Buffalo Springfield concert, satirizes the massive sound systems in front of which many bands had grown accustomed to performing. BG 133 is a double sized poster produced for four successive Fillmore West midweek and weekend concerts featuring The Who, The Grateful Dead, Credence Clearwater Revival and Quicksilver Messenger Service. The design pairs Kelley's collage and layout with Griffin's signature rich color and hand drawn lettering. BG 147 reflects both artists' simple use of found imagery—in this instance the Abba-Zaba candy bar wrapper popular in California—for no other reason than its inherent reference to modern culture. Drawn into the white marbling of BG 247 are two amphibian-like "Martians" flanking the poster's central image of a glowering movie vamp. What appears as calligraphy above is actually borrowed from Griffin's invention of lettering as pure design—lettering that says nothing. Says Kelley, "I think I got fired for that one."

BG 247-1

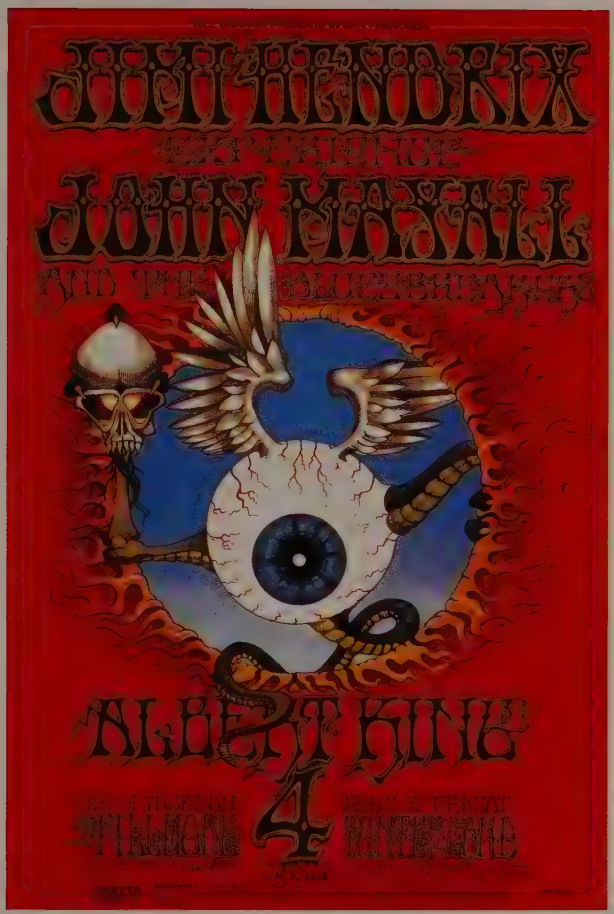


1/4–6/68
BG 101-1 poster/postcard
Fillmore Aud./Winterland Aud.
Art: Lee Conklin

1/11–13/68
BG 102-1 poster/postcard
Fillmore Aud.
Art: Bonnie MacLean

1/18–20/68
BG 103-1 poster/postcard
Fillmore Aud.
Art: Jack Hatfield; Photo: Louis Sozzi

1/25–27/68
BG 104-1 poster/postcard
Fillmore Aud./Winterland Aud
Art: Jack Hatfield; Photo: Louis Sozzi

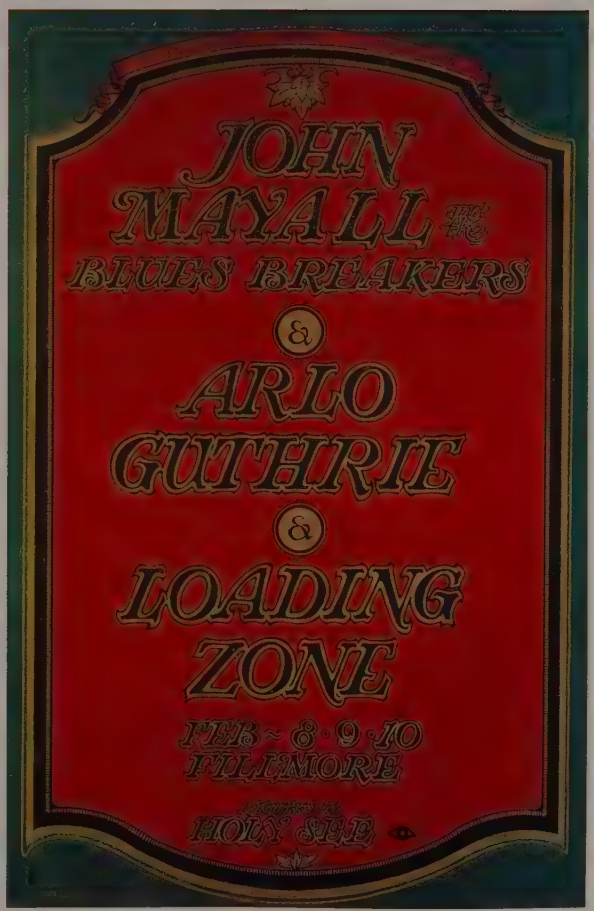


BG 105-1 poster/postcard
Fillmore Aud./Winterland Aud.
Art: Rick Griffin

2/1–10/68
BG 105/106-1 uncut posters
Fillmore Aud./Winterland Aud.
Art: Rick Griffin, Stanley "Mouse" Miller

We were up in the poster room of the Fillmore, and Bill just pointed and said, 'There's number 106. That's my favorite poster.' I thought it was ironic because here were all these wild psychedelic posters and he picked the simplest one. But that was Bill.

Arlene Owseichik, BGP Art Director

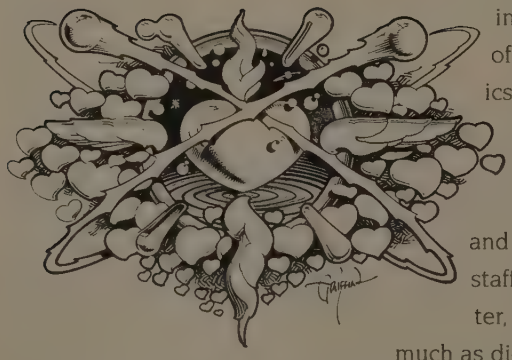


2/8–10/68
BG 106-1 poster/postcard
Fillmore Aud.
Art: Stanley "Mouse" Miller

RICK GRIFFIN

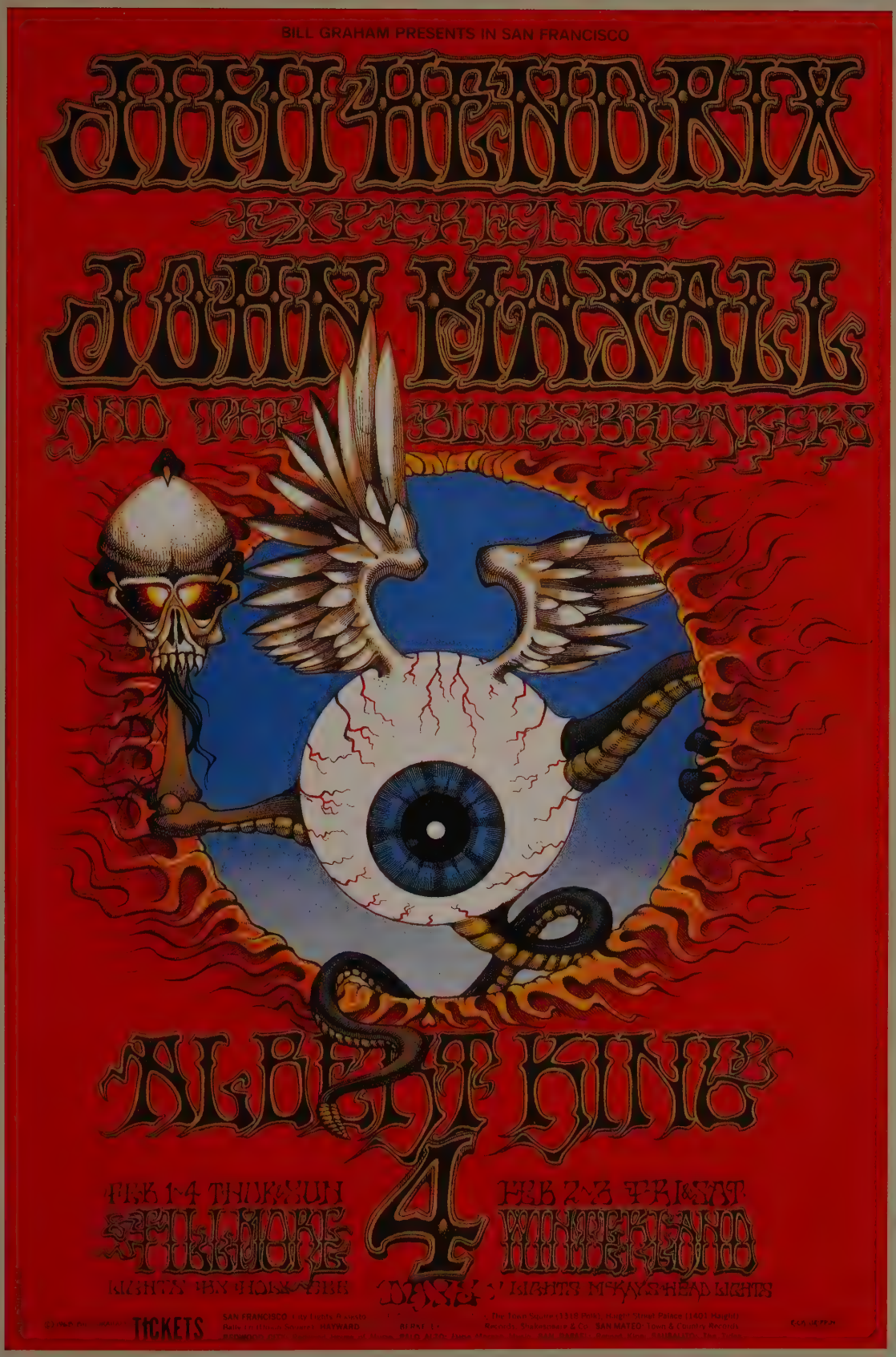
When Rick Griffin was fatally wounded in a motorcycle accident in 1991, the poster world lost one of its most gifted apostles. Griffin's surreal imagery, his spidery, liquid lettering and rich application of color brought the medium to new heights, establishing him among the most influential practitioners of the craft.

His talent surfaced when he was a youngster growing up in Los Angeles. Among his random notebook sketches was a friendly little winged eyeball—the logo of renowned fifties pinstriper Von Dutch—which he had discovered painted onto an abandoned automobile. Griffin later transformed the image when he depicted it as a fearsome orb with reptilian limbs, encircled in a ring of fire. **BG 105** or, the Flying Eyeball, as it came to be named in the Fillmore series, was done for a 1969 concert featuring Jimi Hendrix, John Mayall and Albert King. The poster has been a reoccurring and evolving icon since then—most notably the logo for Hendrix—and is regarded by peers and public as one of the most perfectly executed pieces of psychedelic poster art created during the Fillmore era.



Griffin's father was an engineer and an amateur archeologist, and during frequent trips to the Southwest young Griffin absorbed much of the Indian lore which later appears in many of his poster graphics. He spent much of his youth at the beach, soaking up the abundant sunshine and surfing the Pacific Ocean waves. As a grade school cartoonist, wherever Griffin went it seemed, his art followed. He left his mark, scrawling cartoons on surf shop walls and trading drawings for surfboards. Out of high school he landed a staff artist job at John Severson's *Surfer Magazine*. His cartoon character, Murphy, became so popular that it impacted the surfing fad as much as did the powerful surf music sounds of The Challengers, The Bel Airs and Dick Dale—all bands for whom Griffin created album graphics.

In 1964 after attending junior college, Griffin left home with plans to


BILL GRAHAM PRESENTS IN SAN FRANCISCO
JIMI HENDRIX
EXPERIENCE
JOHN MAYALL
AND THE BLUESBREAKERS
ALBERT KING
4
TICKETS

BG 105-1

surf in Australia. Hitchhiking north to San Francisco, a crazed motorist in a '56 Ford picked him up. The driver purposely spun the vehicle out of control, ejecting Griffin and leaving him bleeding and comatose on the highway. He survived, but with the left side of his face severely scarred.

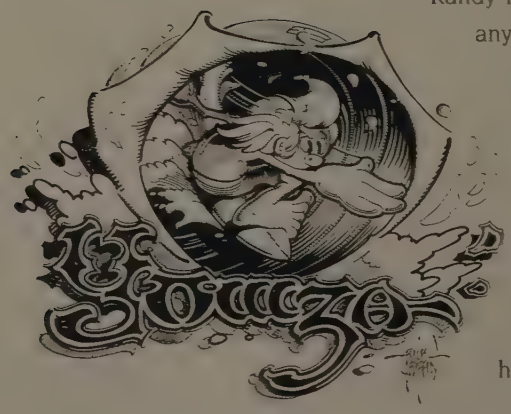
All of the best artwork is accidental. It happens when the artist works through his self control and goes beyond, into the realm of the unexpected and the unknown. That's when the great stuff happens.

Ida Pfefferle met Griffin through a fellow artist at the Chouinard Art Institute in Los Angeles. Together they frequented record stores, indulging their shared pastime of sifting through albums and admiring the innovative cover graphics. Ida became his muse, and eventually his wife and the mother of his four children. "Rick's passions were art and rock and roll. From the moment he woke up in the morning to the time he went to bed, and always while he drew, he listened to music."

Griffin wanted to be a musician, according to Ida, and even bought himself an electric guitar. But the closest he ever got to being in a band was when he dropped out of art school and joined The Jook Savages, a wily clan of travelling minstrels. Griffin took up the one-string zither and ventured with this band of artist-musicians to Virginia City, Nevada just as the first strains of acid rock were being played by The Charlatans at The Red Dog Saloon.

Settling in San Francisco in 1966, Griffin produced one of his first posters for the Human Be-In, the monumental hippie happening held in Golden Gate Park that spawned the Summer of Love. Soon afterward he joined Mouse and Kelley as a poster artist for The Family Dog's Avalon Ballroom events put on by Chet Helms. Griffin took his early artistic influences from American advertising and the surface elements of the counterculture—primarily music and dope—which he often illustrated in the form of puns. He produced eight posters for The Fillmore; from his image bank which was comprised of a variety of symbolic emblems including flaming eyeballs, Indian braves, bleeding hearts and scarabs. Skulls appear frequently in his artwork as well. Says Ida, "The skull was his mojo."

While Griffin's gift was innate, what appeared in finished works as flawless technique didn't come easily. He typically missed deadlines while, as a tortured perfectionist, he applied dozens of overlays and redrew lettering again and again until he was satisfied. According to fellow poster artist Randy Tuten, Griffin was as much driven by his appetite for destruction as anything else. "Rick had more demons than all of us put together."

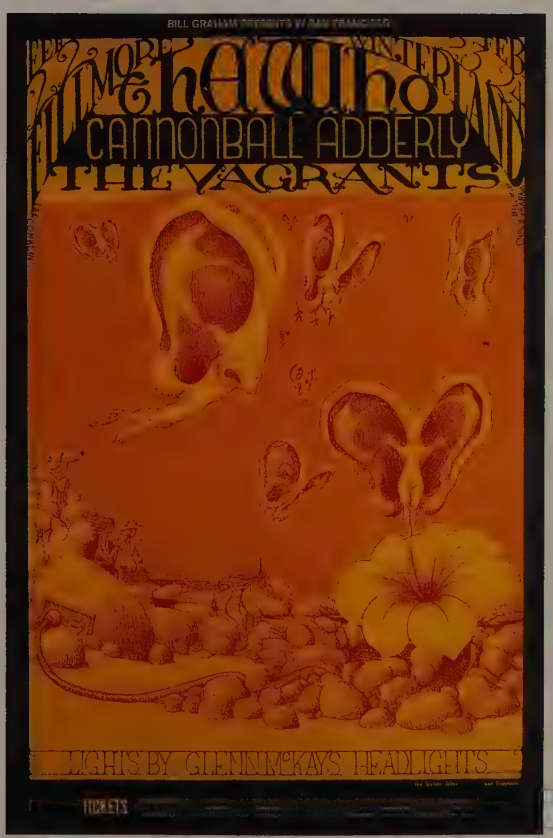


But the light-hearted element in his nature invited numerous collaborations with Tuten, Kelley and Mouse, Victor Moscoso and David Singer.

The last piece of his published art appeared in the August 1991 issue of *The City*, a local San Francisco magazine. The one-page cartoon, in which he depicts himself entering heaven through the gates of the Bible and holding his pen and ink as warriors tools, serves as a humble homage to Griffin—an artist hero of his time.

2/15–17/68
BG 107-1 poster/postcard
Fillmore Aud./Winterland Aud.
Art: Lee Conklin

2/29–3/3/68
BG 109-1 poster/postcard
Fillmore Aud./Winterland Aud.
Art: Lee Conklin



2/22–24/68
BG 108-1 poster/postcard
Fillmore Aud./Winterland Aud.
Art: Lee Conklin

We were opening for Cream and Big Black at Winterland and the power went out. I had to go on singing *unamplified* in this huge place in front of thousands of people. I was 19 years old, and I was *terrified*...so I just went for it. People in the far balcony said they heard me loud and clear.

Linda Tillery—Loading Zone

3/7–10/68
BG 110-1
poster/postcard
Fillmore Aud./
Winterland Aud
Art: Stanley
"Mouse" Miller

Cream came to the Fillmore with the attitude that we were going to blow these Yanks off the stage, and we proceeded to do just that.

Ginger Baker–Cream

3/8/68
BG Village Theatre flyer
Pre-Fillmore East; 1st promo
New York, NY

BILL GRAHAM PRESENTS IN NEW YORK

BIG BROTHER & THE HOLDING CO.

Plus

TWO GREAT ATTRACTIONS TO BE ANNOUNCED

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THE JOSHUA LIGHT SHOW

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ONE NIGHT ONLY

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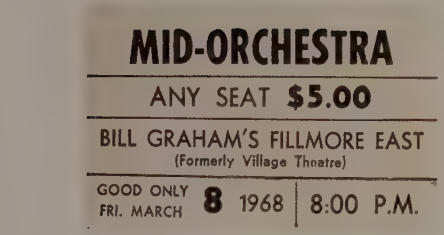
105 Second Avenue
New York, N.Y. 10003

ENCLOSED SELF-ADDRESSED, STAMPED ENVELOPE

SPECIFY 8:00 or 11:15 SHOW

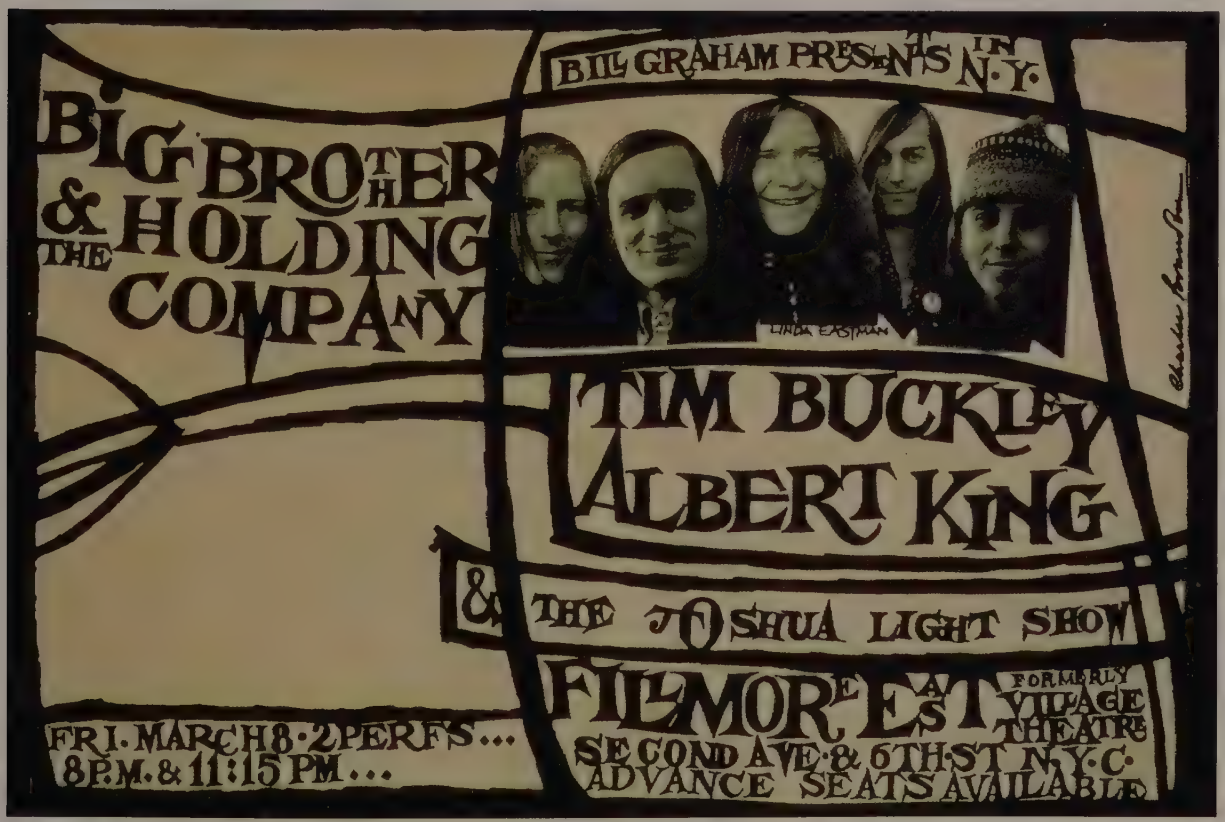
"(Janis Joplin) jumps and runs and pounces, vibrating the audience with solid sound. The range of her earthy, dynamic voice seems almost without limits..." VILLAGE VOICE

"Janis Joplin is perhaps the best popular stylist since Billie Holiday, and certainly the most impressive woman on the rock scene..." NEW YORK FREE PRESS



3/8/68
BG Fillmore East ticket stub
Opening Night; New York, NY

3/8/68
BG Fillmore East poster/postcard
Grand Opening; Big Brother
"Formerly the Village Theatre"
Art: Charles Brandon; Photo: Linda Eastman



3/21–23/68
BG 112-1 poster/postcard
Fillmore Aud /
Winterland Aud.
Art Lee Conklin

...Kelley and I wanted it to look like a wrestling poster. The photograph is of me, Kelley, Griffin and some other characters at Playland in San Francisco. When Bill saw it he hated it. He said, 'It looks like a wrestling poster!' And we said, 'Exactly.'

Stanley "Mouse" Miller

3/14–16/68
BG 111-1 poster/postcard
Fillmore Aud./
Winterland Aud.
Art: Alton Kelley,
Stanley "Mouse" Miller
Photo: Bob Seidemann

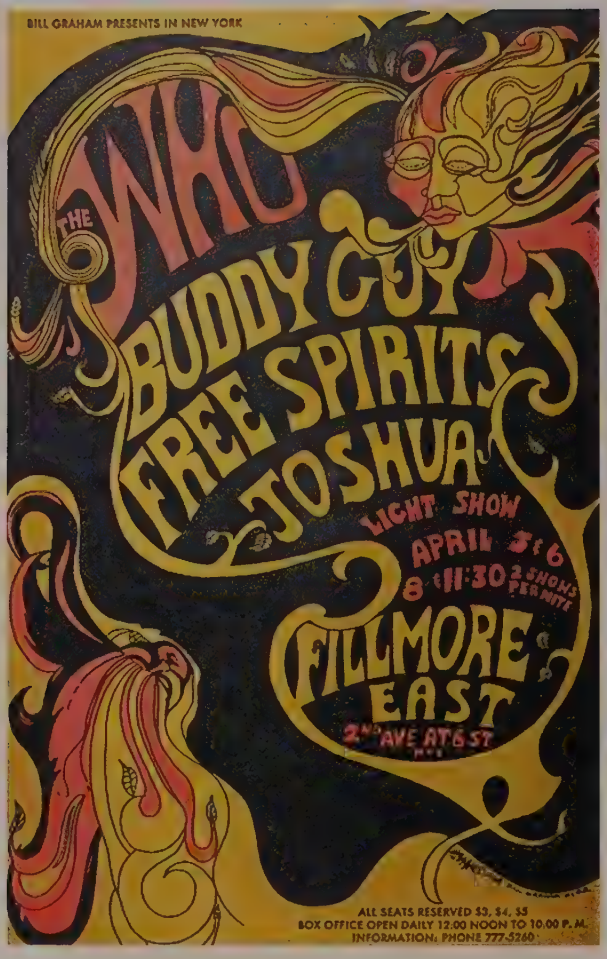
3/22–23/68
BG Fillmore East handbill
2nd NY Concert; The Doors
Art: Jimms Nelson
Photo: Joel Brodsky

3/29–30/68
BG/FE 1–1a postcard
Art: Jimms Nelson

3/29–30/68
BG/FE 1–1b postcard
1st use of marquee format
Design:Willison-Frissora Agency

3/28–30/68
BG 113-1 poster/postcard
Fillmore Aud.
Art: Dana W. Johnson

4/4–6/68
BG 114-1 poster/postcard
Fillmore Aud./Winterland Aud.
Art: Dana W. Johnson



4/5–6/68
BG/FE 2-1 poster/postcard
Art: Helen Heish

1968
BG Fillmore East
Promotional buttons

4/5–6/68
BG/FE 2-1 uncut sheet; posters, postcards
Art: Helen Heish

4/11–13/68
BG 115-1 poster/postcard
Fillmore Aud./Winterland Aud
Art: Patrick Lofthouse
Photo: Thomas Weir

4/12–13/68
BG/FE 3-1 poster/postcard
Art: Jon Stahl

4/18–20/68
BG 116-1 poster/postcard
Fillmore Aud./Winterland Aud
Art: Patrick Lofthouse

4/19–20/68
BG/FE 4-1 poster/postcard
Art: Helen Heish

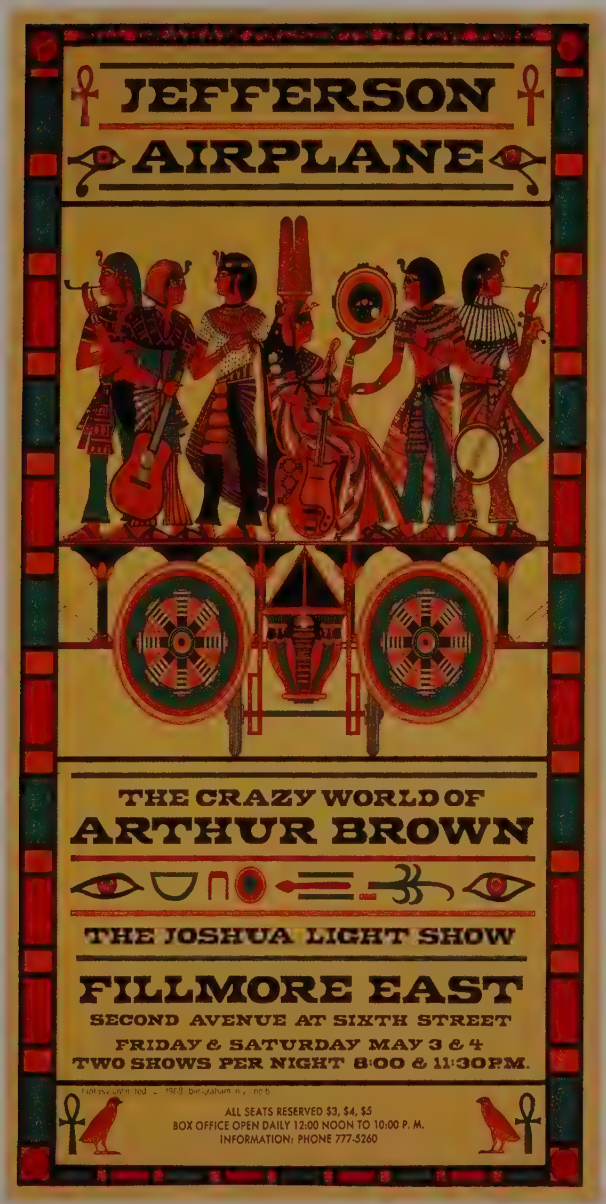
MAVIS STAPLES FOR ME WAS IN THE SAME CLASS AS ARETHA... [SHE] STARTED SNAPPING HER FINGERS INTO THE MICROPHONE AND POPS TOOK IT ALL ALONE ON THE GUITAR. SHE SANG, 'YOU'RE GONNA HEAR FROM THE LORD... AND THE ENTIRE ROOM TURNED AROUND AND SAT BACK DOWN.

Bill Graham

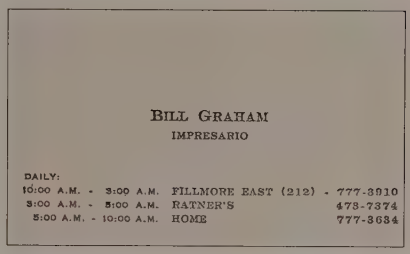
4/25–27/68
BG 117-1 poster/postcard
Fillmore Aud./Winterland Aud.
Art: Mari Tepper

4/26–27/68
BG/FE 5-1 poster/postcard
Art: David E. Byrd

5/2–4/68
BG 118-1 poster/postcard
Fillmore Aud
Art: Mari Tepper



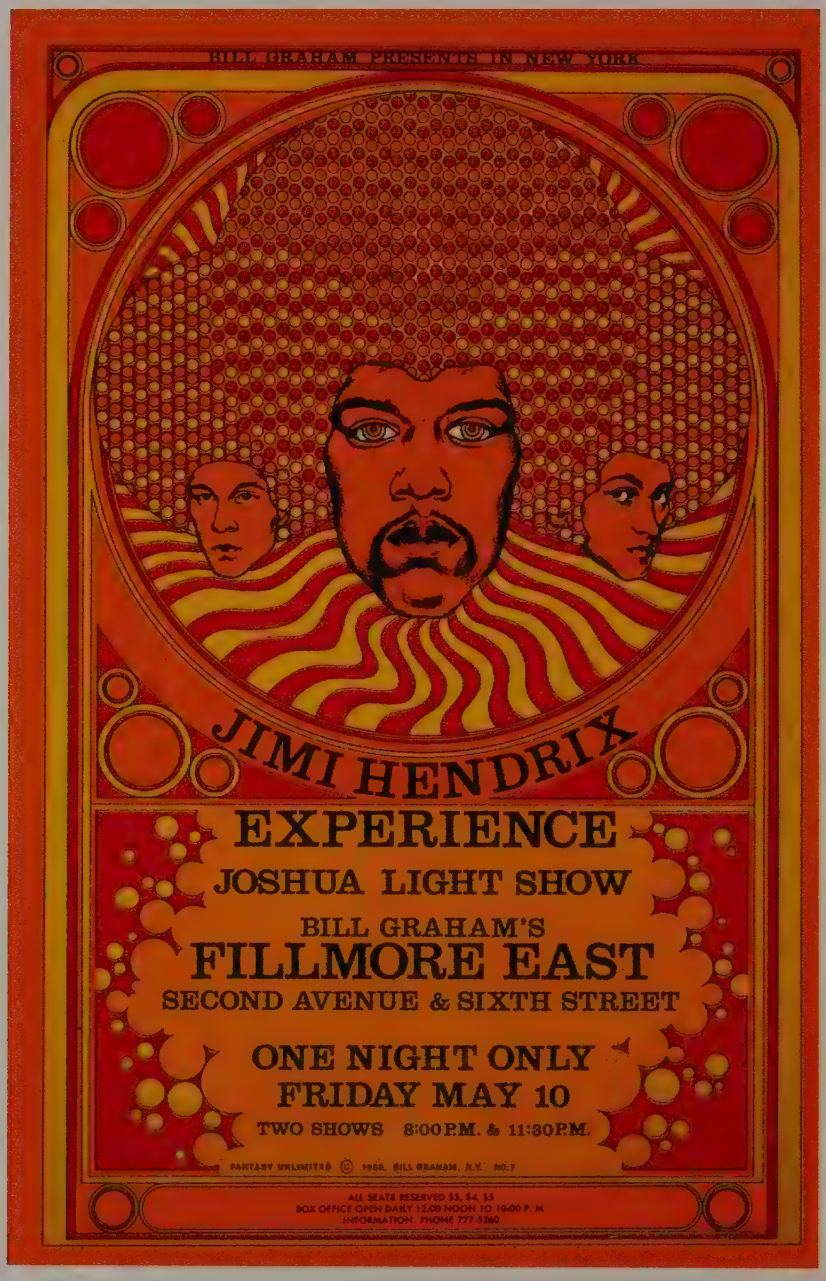
5/3–4/68
BG/FE 6-1 poster/postcard
Art: David E. Byrd



1968
BG Fillmore East business card
Bill Graham, Impresario; 24-hour schedule

5/9–11/68
BG 119-1 poster/postcard
Fillmore Aud./Winterland Aud.
Art: Wilfred Weisser

1968
BG Fillmore East promotional material
Bumper sticker



5/10/68
BG/FE 7-1 poster/postcard
Art: David E. Byrd

Do you think there is anything interesting about using drugs for making art?

Yeah. Totally interesting... and to do it right means you have to retain the stuff at the same time you experience it.

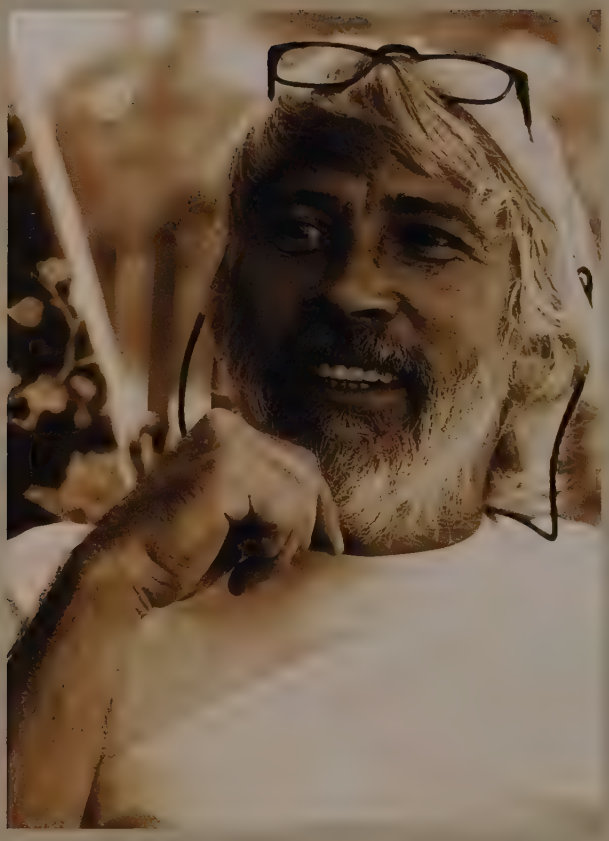
Hunter S. Thompson to P. J. O'Rouke in Rolling Stone, 11/96

5/11/68
BG/FE 8-1 flyer
"Group Quake;" (says #7)
Art: David E. Byrd

LIVE, [JIMI] WAS A COMBINATION OF THE ULTIMATE TRICKSTER AND THE ULTIMATE TECHNICIAN WITH GREAT EMOTIONAL ABILITY.

Bill Graham

5/16–18/68
BG 120-1 poster/postcard
Fillmore Aud./Winterland Aud.
Art: Wilfred Weisser



Lee Conklin, 1996

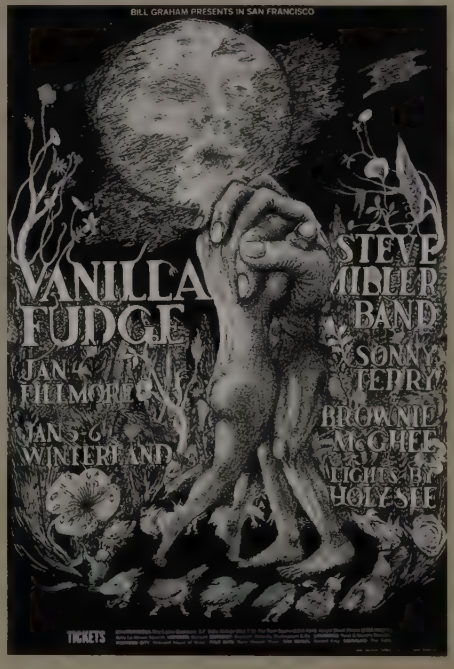
Lee Conklin

As 1967 reeled into 1968 the Fillmore dance concerts remained among the most anticipated weekly happenings in San Francisco. With the poster craze still gaining momentum dozens of artists came and went into the Fillmore lugging portfolios, but only a few were destined to get into Bill Graham's office, let alone get commissioned. Lee Conklin was one of them. "It was a Friday night in February. I went into the Fillmore with my drawings, and Bill just liked what he saw. He needed a poster done that weekend for the following week's show, so I went to work adding lettering to a drawing I had already done—one that he especially liked." BG 101 was printed true to its original pen and ink rendering without color overlays, and depicts one of Conklin's favorite appendages—that of human hands. He portrays them lightly clasped and artfully extended into bodily figures standing among wildflowers. A big expressive moon floats above.

But far from the tame, supple detail of this first poster, the majority of Conklin's works are multicolored, mindbending visions of graphic weirdness. The two things he was primarily dedicated to were inventing and hand drawing. Add to that one essential element—drugs. Of all the posters in the original Fillmore series, Conklin's interpret most literally the intensity and head-expanding consciousness of the psychedelic trip. He assures that this was exactly his point. "I made it my mission to translate my psychedelic experience onto paper. The afterglow was always the most creative time for me."

By the end of 1967 everybody was declaring the scene over. But I'd go to the Fillmore and to me there was still a vibe in that room that lingered long after the Summer of Love ended.

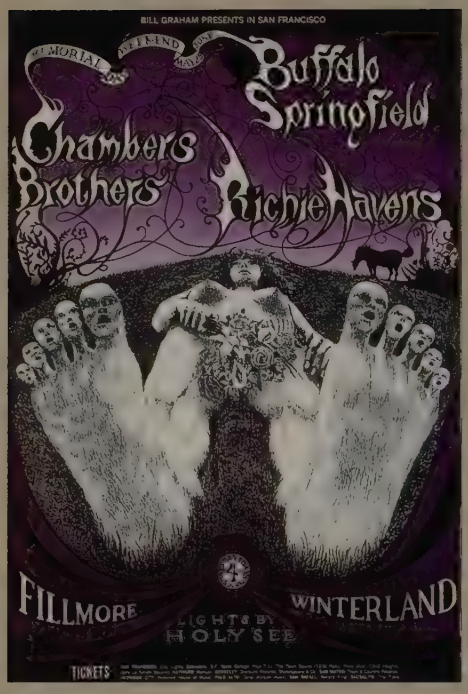
Lee Conklin



BG 101-1

BILL GRAHAM PRESENTS IN SAN FRANCISCO
Fillmore West
Market at Van Ness
TUES WED THURS AUG 27 28 29
Fri Sat Sun AUG 30 31 SEPT 1
GRATEFUL DEAD
Preservation Hall Jazz Band
Sly & the Family Stone
Staple Singers
Santana
Lights: Holy See
TICKETS
SAN FRANCISCO: City Lights Bookstore; Bally Lo (Union Square); S.F. State College (Hut T-1); The Town Squire (1318 Polk); Fertile Earth (723 Irving); The Haight Ashbury Store (1538 Haight); HAYWARD: Matsuri; SAN MATEO: Town & Country Records; PALO ALTO: Dana Morgan Music; SAUSALITO: The Tides; BERKELEY: Discount Records; Shakespeare & Co.; SAN RAFAEL: Record King; REDWOOD CITY: Redwood House of Music

BG 134-1



BG 122-1

Conklin's early influences were pen and ink masters Heinrich Kley and Saul Steinberg. "I was taken with the fluidity of Kley's drawings, and Steinberg, with his New Yorker Magazine covers during the fifties and sixties, really broke down barriers as to what pen and ink could be."

In 1959 Conklin enrolled at Calvin College in Michigan where he studied history and philosophy for six years. "I was going to be a student forever and dodge the draft." Eventually he married and with his wife, moved to California, settling first in Los Angeles. He worked as a security guard, but continued to draw—his true aspiration being to one day make a living as an artist.

Throughout 1967 Conklin recalls seeing articles featuring Wes Wilson's poster art in *Time Magazine* and elsewhere. "I was really impressed with it and I knew people who were collecting already. I decided that if I wanted a career as an artist, San Francisco was the place to be."

After Bonnie MacLean, Conklin was next to produce a large body of work for Bill Graham and the Fillmore, completing 31 posters between 1968 and 1969. "After I had done a few posters, I realized that as an artist you didn't really have a relationship with Bill. You basically just did what he said or else. His main thing was, 'Make it bright!' Other than that he was always good about letting me do what came naturally."

What came naturally was rendering both graphics and calligraphy in rampant detail. Conklin explains that what developed as a challenge to hide things within images and lettering, turned into a Promethean effort. "I thought it was fun to give more per inch, but what it came down to was pure hubris. During these Dexedrine-fueled overnighters I exhausted myself trying to make a form out of, and within, every single letter and figure. I stretched my imagination to its ends."

Among the multitude of visionary manifestations that turn up in his work are assorted anthropomorphic bestiaries as well as birds, cats disguised as birds, lions and dogs. Human figures or just faces, hands, feet and other solo limbs appear everywhere too, along with, as the artist puts it, "the ubiquitous

BG 121-1

BG 173-1

breasts and butts." For **BG 121**, Conklin related the lettering to the name of the headlining band, The Yardbirds. As shapes grow prolifically out of others, each letter displays a bird. **BG 122** revives the basic sketch style of his first poster. A human figure lies nude on a grassy knoll, with toes drawn as open-mouthed faces—a ten person choir. Conklin sums up the impetus behind the imagery: "I was getting into yoga and I felt my toes tingle and sing."

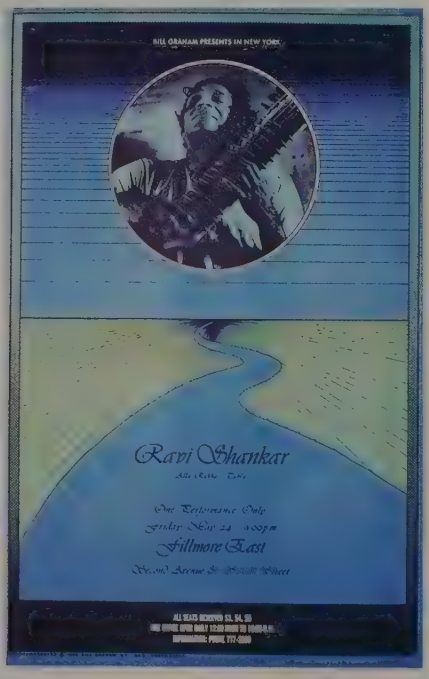
Poster **BG 134**, The Santana Lion, has long been valued by collectors as one of the best-loved images in the Fillmore series. "I was looking for inspiration, so I smoked a doobie and I picked up this animal kingdom book. I came to this picture of a lion. As I looked at it, I had this vision of an African priestess. Then the other profiles came to me. Color was the order of the day, but Bill loved the poster just as I'd sketched it, in plain pen and ink. Santana asked me to redraw it for them to use on their first album cover, and later on, I found out that the lion is tattooed on people all over the world."

Conklin completed **BG 172** and **BG 173** before the jobs stopped coming. "I'd spent several hours relettering a poster because of a last minute change in band line-up, so I asked Bill to compensate me. He pulled out his checkbook and wrote a check for fifty dollars. I thanked him and left. After that I never got another call. But I like the idea that my art is still out there. Even back then I always believed I was creating for the ages."

BG 172-1

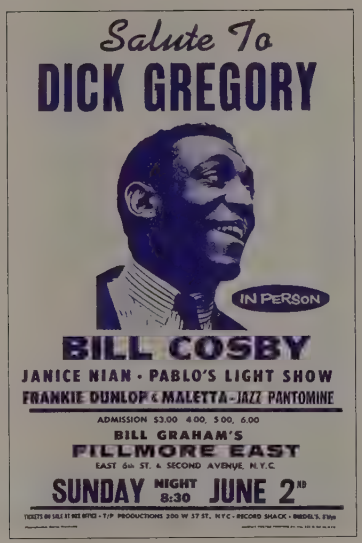
5/17–6/8/68
BG Fillmore East poster/postcard
Marquee style

5/23–25/68
BG 121-1 poster/postcard
Fillmore Aud.
Art: Lee Conklin



5/24/68
BG/FE 9-1 poster/postcard
Art: David E. Byrd

5/29–6/1/68
BG 122-1 poster/postcard
Fillmore Aud./Winterland Aud
Art: Lee Conklin



6/2/68
BG Fillmore East handbill
Bill Cosby; Salute to Dick Gregory
Design: Murray Poster

6/6–8/68
BG 123-1 poster/postcard
Fillmore Aud./Winterland Aud.
Art: Bob Fried

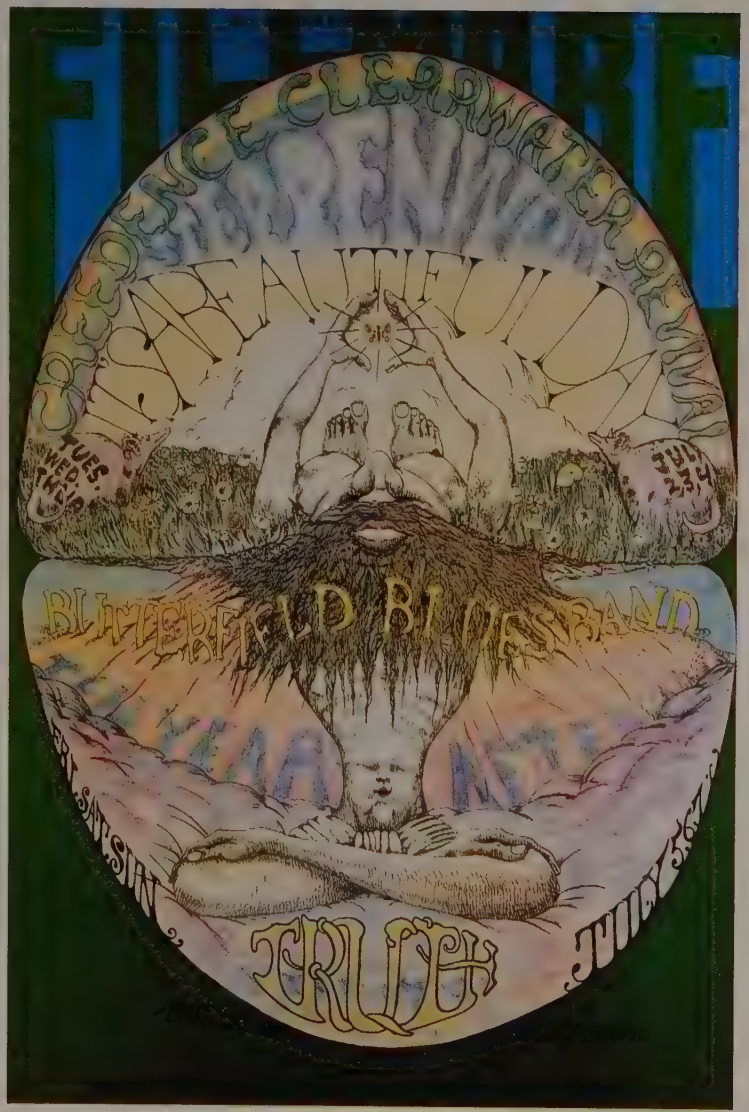
6/13–15/68
BG 124-1 poster/postcard
Fillmore Aud./Winterland Aud.
Art: Bob Fried; Photo: Jonathan Julian

6/16/68
Fillmore flyer
Matrix Benefit
Art: Aubrey Beardsley

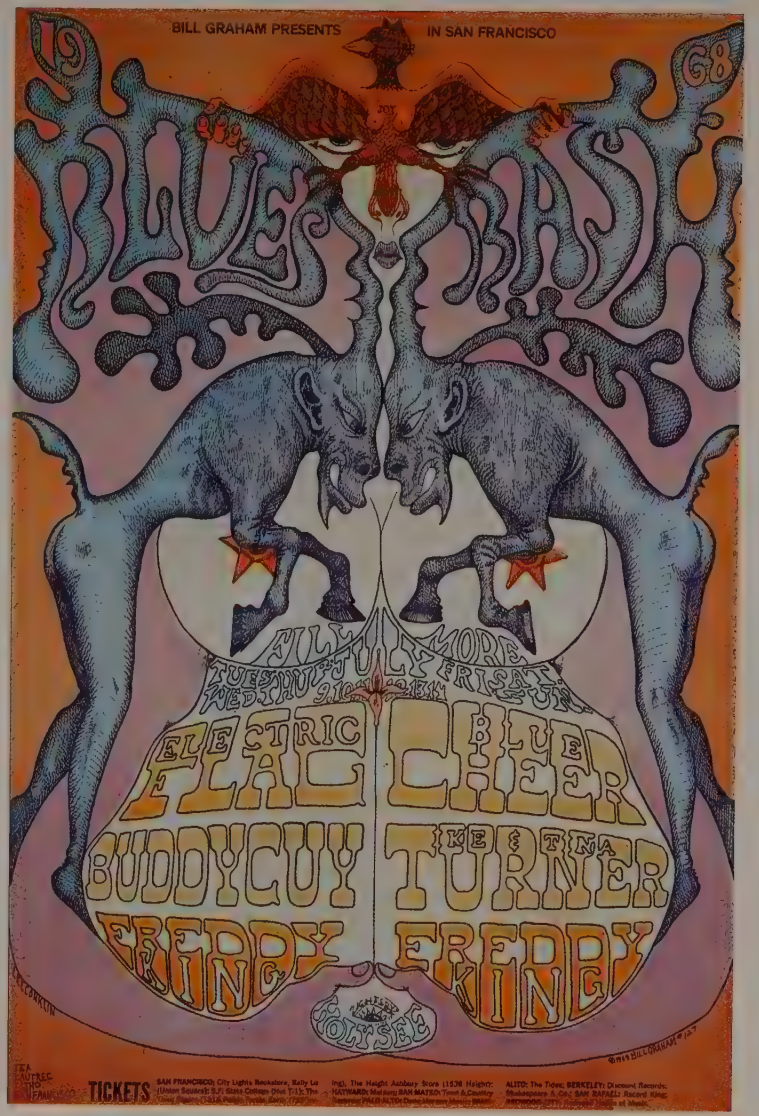
6/18–23/68
BG 125-1 poster/postcard
Fillmore Aud.
Art: Lee Conklin

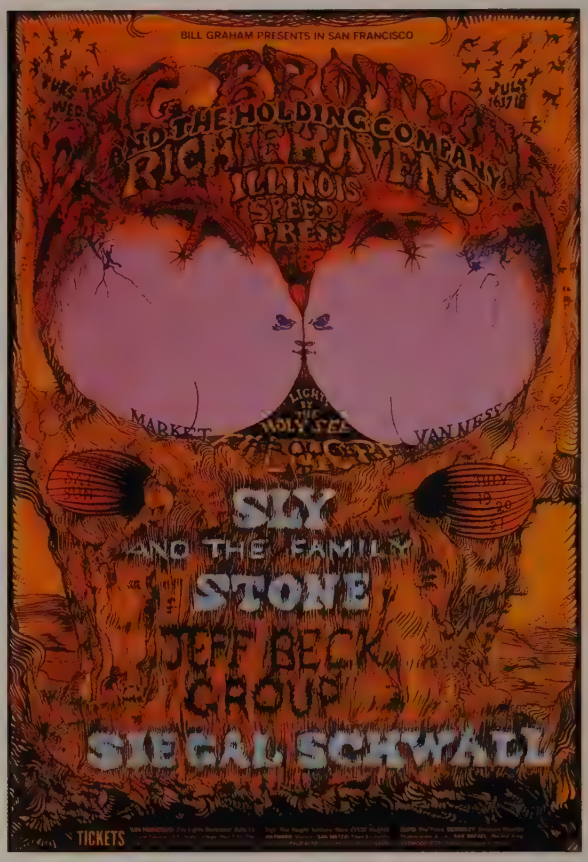
6/25–30/68
BG 126-1 poster/postcard
Fillmore Aud.
Art: Lee Conklin

7/2–7/68
BG 127-1 poster/postcard
7/4/68 Last Fillmore Aud show
7/5/68 1st Fillmore West show
Art: Lee Conklin



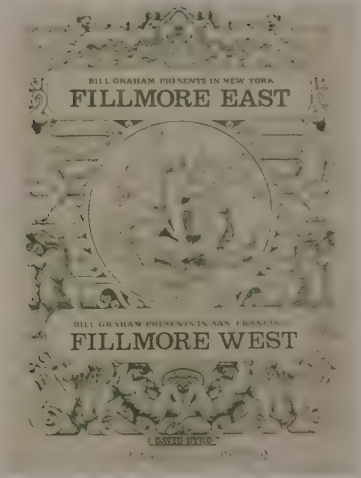
7/9–14/68
BG 128-1 poster/postcard
Fillmore Aud.
Art: Lee Conklin





7/16-21/68
BG 129-1 poster/postcard
Fillmore West
Art: Lee Conklin

7/5/68
BG Fillmore(s) West/East bumper stickers



7/5/68
BG Fillmore(s) West/East portfolio
Art: David E. Byrd

7/19–20/68
BG Fillmore East postcard
Marquee style; Jefferson Airplane
Photo: Herb Greene

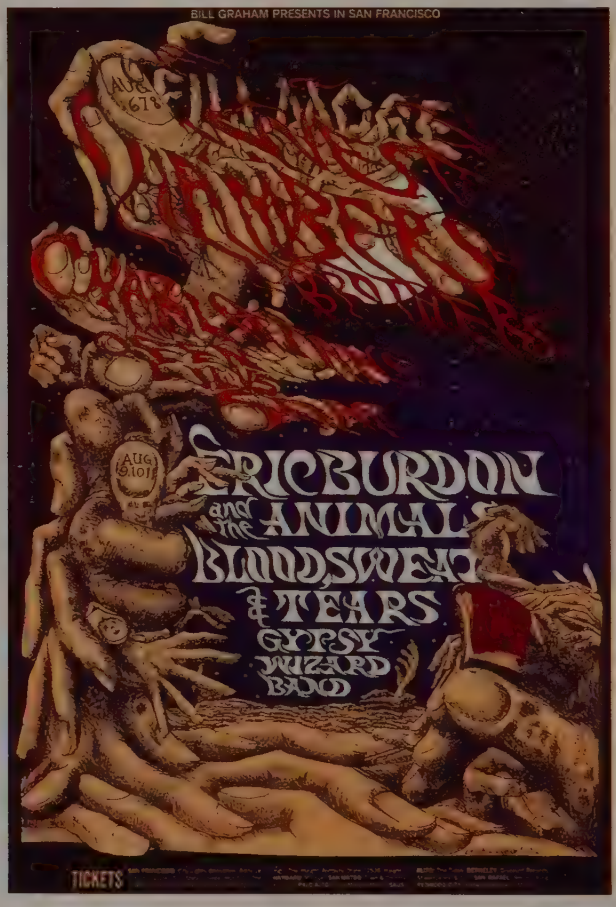
7/23–28/68
BG 130-1 poster/postcard
Fillmore West; Art: Lee Conklin

7/30–8/4/68
BG 131-1 poster/postcard
Fillmore West
Art: Lee Conklin

I made it my mission to translate my psychedelic experience onto paper. The afterglow was always the most creative time for me.

Lee Conklin

8/6–11/68
BG 132-1 poster/postcard
Fillmore West
Art: Lee Conklin



8/2–3/68
BG Fillmore East postcard
Marquee style; Big Brother
Photo: info. pending

8/13–25/68
BG 133-1 poster/postcard
Fillmore West; 1st lg. format poster
Art: Rick Griffin, Alton Kelley

. . . in San Francisco, doing posters on a regular basis was like going to my own art school. . . I was educating myself about the basic principles involved in printing color, how to mix colors, how to gear the overlays, how to work up tones, and ultimately how to predict what the final version would look like.

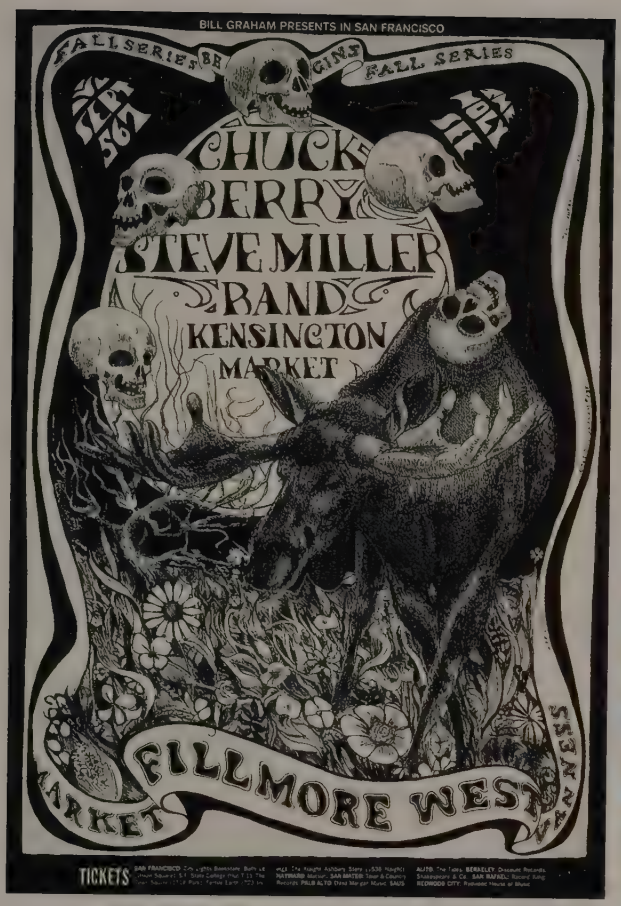
Rick Griffin

8/27-9/1/68
BG 134-1 poster/postcard
Fillmore West
Art: Lee Conklin

I was looking for inspiration so I smoked a doobie and I picked up this animal kingdom book. I came to this picture of a lion. As I looked at it I had the vision of the African priestess. Then the other profiles came to me. Color was the order of the day, but Bill loved the poster. Santana asked me to redraw it for them so they could use it for their first album cover, and I found out later that this lion is tattooed on people all over the world.

Lee Conklin

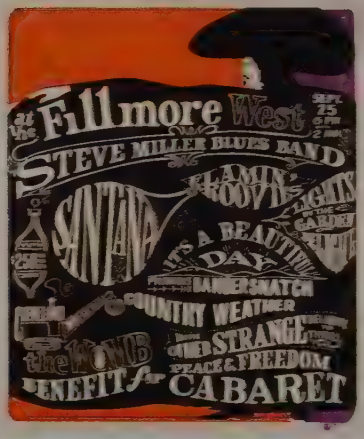
8/30-9/1/68
BG Fillmore West flyer
Preservation Hall Jazz photo
Fillmore West
Photo: info. pending



9/5–7/68
BG 135-1 poster/postcard
Fillmore West
Art: Lee Conklin

9/12–14/68
BG 136-1 poster/postcard
Fillmore West
Art: Rick Griffin

9.19–21.68
BG 137-1 poster postcard
Fillmore West/Winterland Aud
Art: Rick Griffin



9.25.68
Fillmore West Benefit poster
"Benefit for Peace & Freedom Cabaret"
Art: [illegible] pending

9.26–28.68
BG 138-1 poster postcard
Fillmore West
Art: Lee Conklin

10/3–5/68
BG 139-1 poster/postcard
Fillmore West
Art: Lee Conklin

10/10–12/68
BG 140-1 poster/postcard
Winterland Aud
Art: Rick Griffin, Victor Moscoso

> **We printed [BG 139] out of register on purpose. The result was my acid interpretation of a light show.**
>
> *Lee Conklin*

10/11–12/68
BG Fillmore West
poster/postcard
Buck Owens; "140a"
Fillmore West
Art: Pat Hanks

10/17–19/68
BG 141-1 poster/postcard
Fillmore West
Art: Rick Griffin, Victor Moscoso

...I didn't want to work for Bill Graham, but I had had a series of successful collaborations with Rick before, so I said, 'Okay, this is for Rick. Let's do it...' He was into beetles and trash burners with horns...I did my line drawing for Iron Butterfly [BG 141]. Rick did his for Hendrix [BG 140]. Rick did the first two lines of lettering on both posters...

Victor Moscoso

...and I came in behind and basically echoed him. I penciled in the Yin and Yang symbols, and Rick added to them a bit... After awhile, our styles began to blend and it became difficult to tell where Rick drew and where I drew.

Victor Moscoso

10/24–26/68
BG 142-1 poster/postcard
Fillmore West
Art: Lee Conklin

10/31–11/2/68
BG 143-1 poster/postcard
Fillmore West
Art: Lee Conklin

11/7–10/68
BG 144-1 poster/postcard
Fillmore West
Art: Lee Conklin

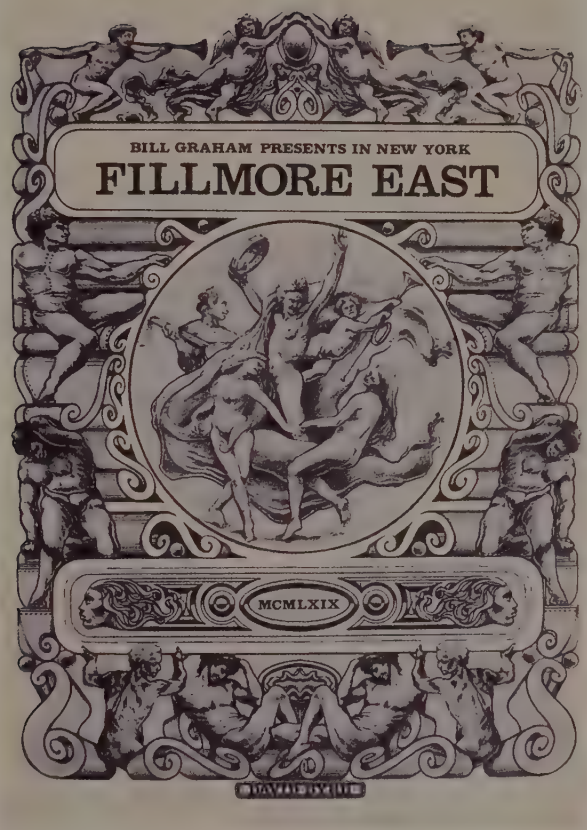
11/14–17/68
BG 145-1 poster/postcard
Fillmore West
Art: Lee Conklin

11/21–24/68
BG 146-1 poster/postcard
Fillmore West
Art: Rick Griffin, Alton Kelley

11/28–12/1/68
BG 147-1 poster/postcard
Fillmore West
Art: Rick Griffin, Alton Kelley

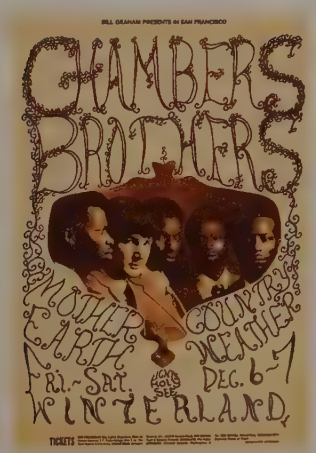
Rick, like the rest of us, was on a mission to turn the world on.

Jerry Garcia

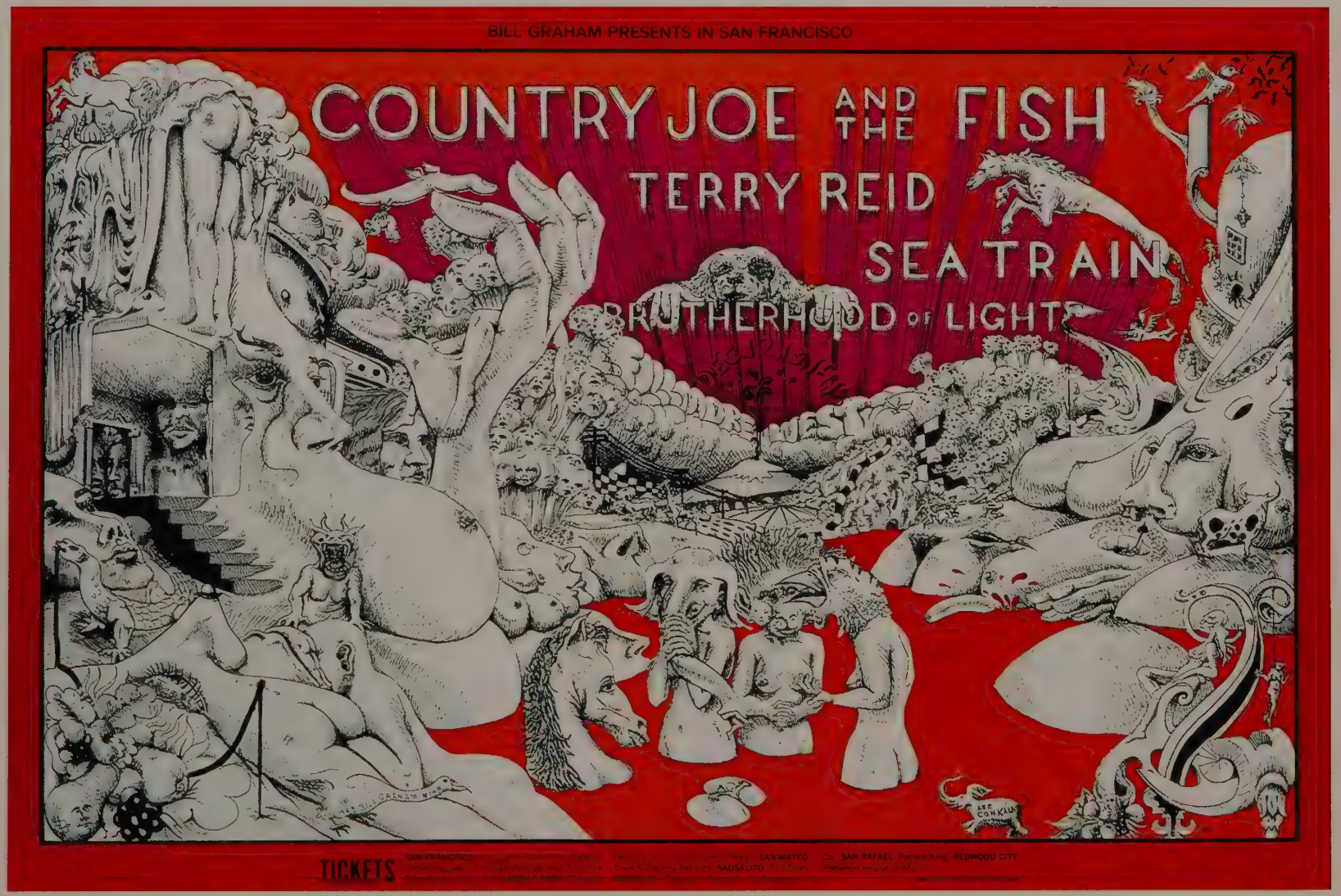


11/28–30/68
BG Fillmore East program
Vol. 1, #1; 1st cover design
Art: David E. Byrd

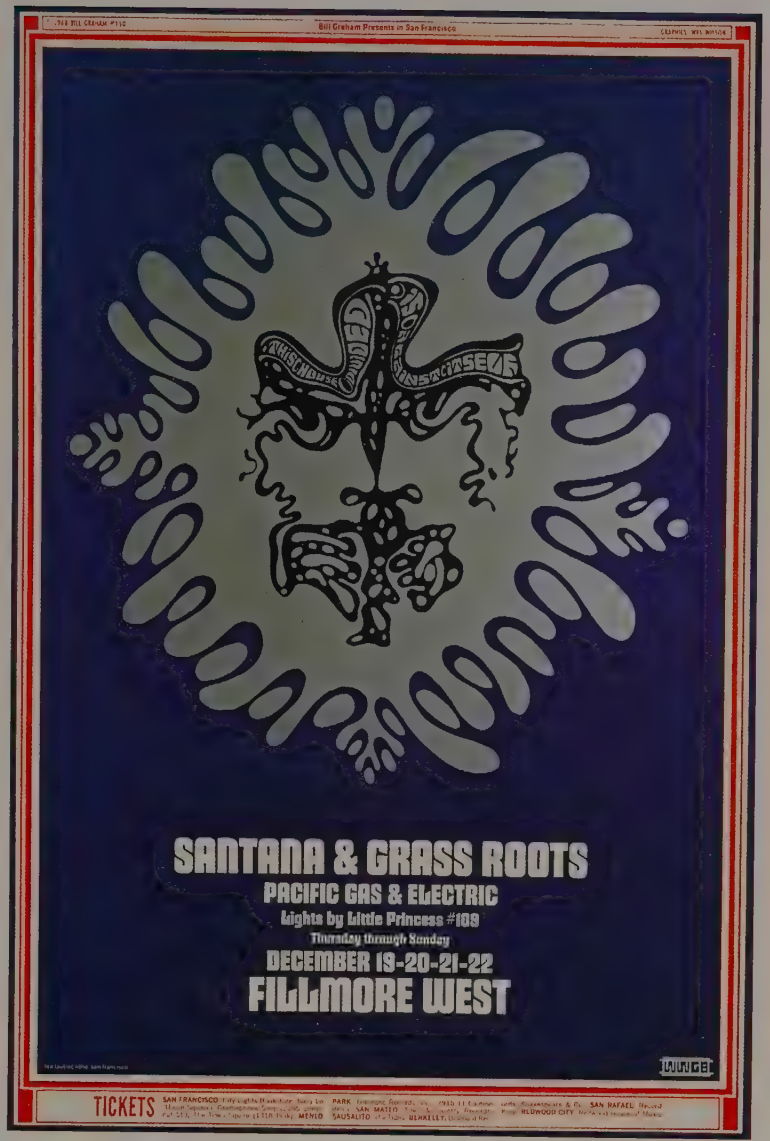
12/5–8/68
BG 148-1 poster/postcard
Fillmore West
Art: Lee Conklin



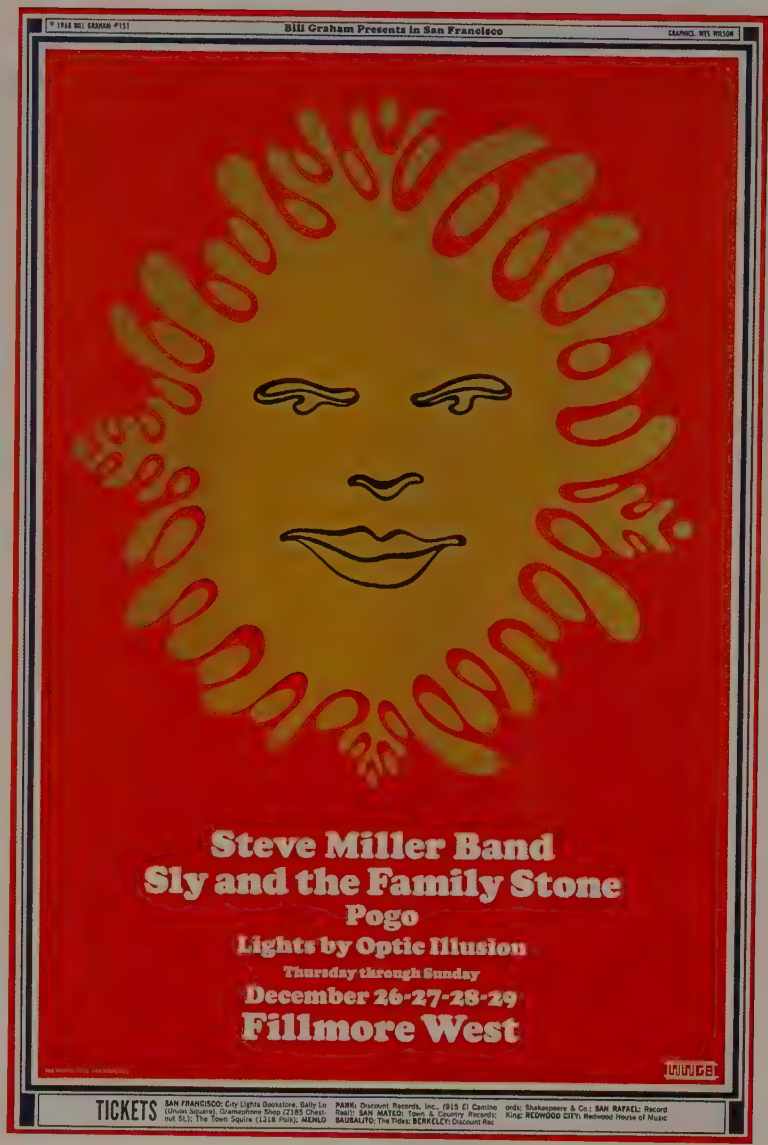
12/6–7/68
BG Winterland postcard
Chambers Brothers
Art: June



12/15–18/68
BG 149-1 poster/postcard
Fillmore West
Art: Lee Conklin



12/19–22/68
BG 150-1 poster/postcard
Fillmore West; Art: Wes Wilson



12/26–29/68
BG 151-1 poster/postcard
Fillmore West; Art: Wes Wilson

12/31/68
BG 152-1 poster/postcard
Winterland Aud.; NY's concerts; Art: Lee Conklin

12/31/68
BG 153-1 poster/postcards
Fillmore West; NY's concerts; Art: Lee Conklin

1/2–4/69
BG 154-1 poster/postcard
Fillmore West
Art: Randy Tuten

I've been loved and put aside
I've been crushed by tumbling tides
and my soul's been psychedelicized
Now the time has come
There are things to realize.

The Chambers Brothers–Time Has Come Today

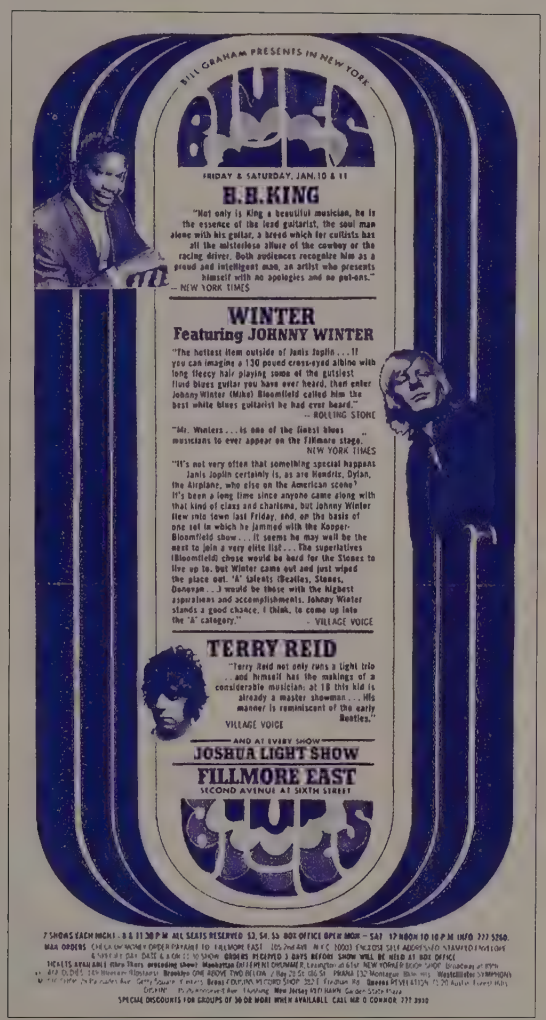
12/31/68
BG Fillmore East button
NY's concert; Chambers Brothers

One time we played with Taj Mahal and Country Joe and the Fish. I remember that show because I thought those two were both brilliant... It struck me how laid back the Fillmore West audience was. We were a lot noisier, and when we started in, suddenly there was *alot* of energy on stage. It was fast and furious. In the audience I saw all these open mouths. I don't think they quite knew what hit them at first. Then people started dancing... I thought that was nice, people dancing to Led Zeppelin.

John Paul Jones–Led Zeppelin

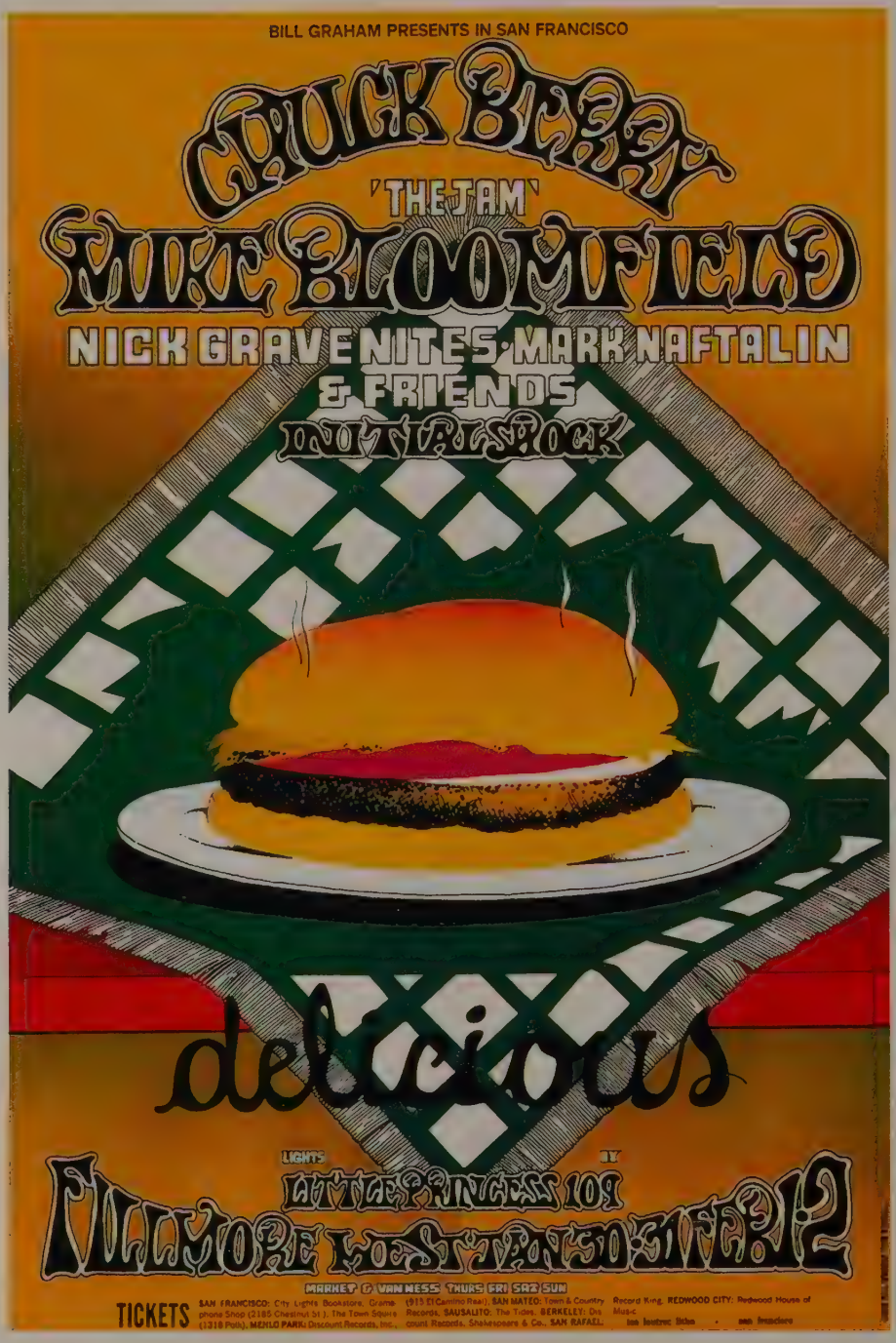
1/9–11/69
BG 155-1 poster/postcard
Fillmore West
Art: Daddy Bread, Randy Tuten; Photo: Peter Pynchon

1/16–19/69
BG 156-1 poster/postcard
Fillmore West
Art: Lee Conklin

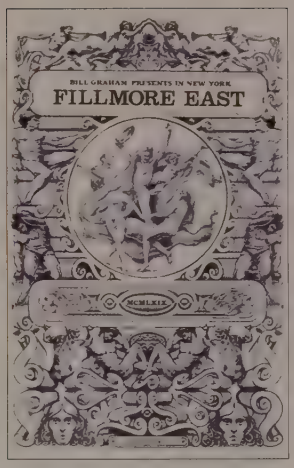


1/10–11/69
BG Fillmore East flyer
Marquee style; "Blues"
B.B. King, Johnny Winter
Photo: info. pending

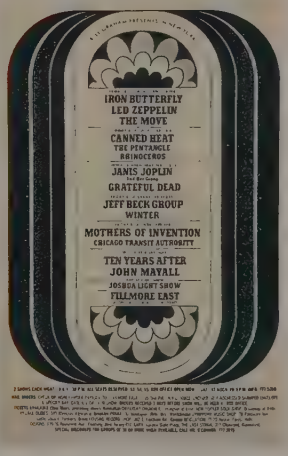
1/23–26/69
BG 157-1 poster/postcards
Fillmore West
Art: Lee Conklin



1/30–2/2/69
BG 158-1 poster/postcard
Fillmore West
Art: Randy Tuten



1/24–25/69
BG Fillmore East program
Vol. 1, #10; modifications made to 1st cover design
Art: David E. Byrd

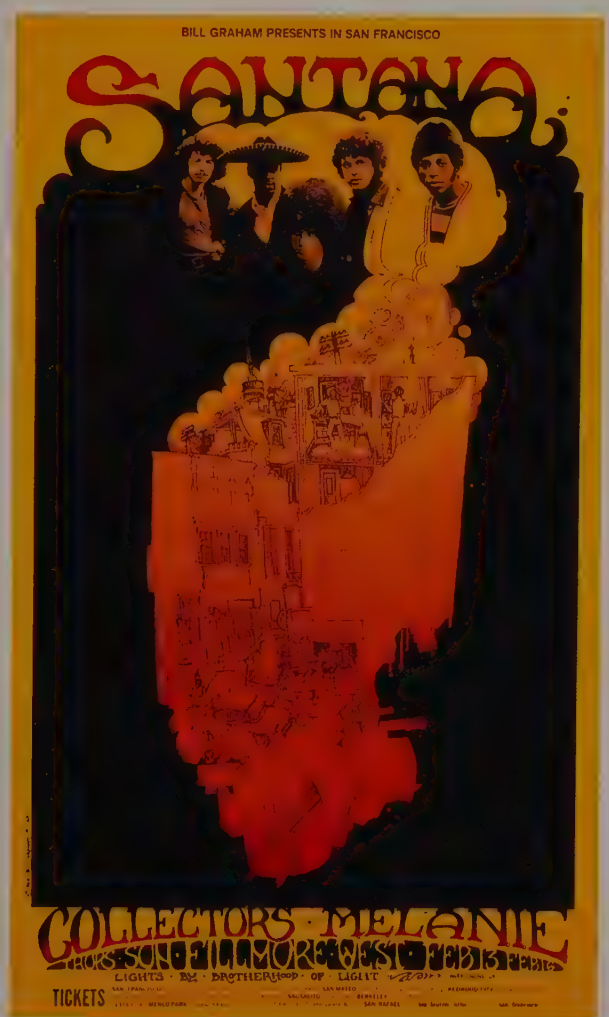


1/31–3/1/69
BG Fillmore East handbill
Marquee style; Led Zeppelin, Janis Joplin, Grateful Dead

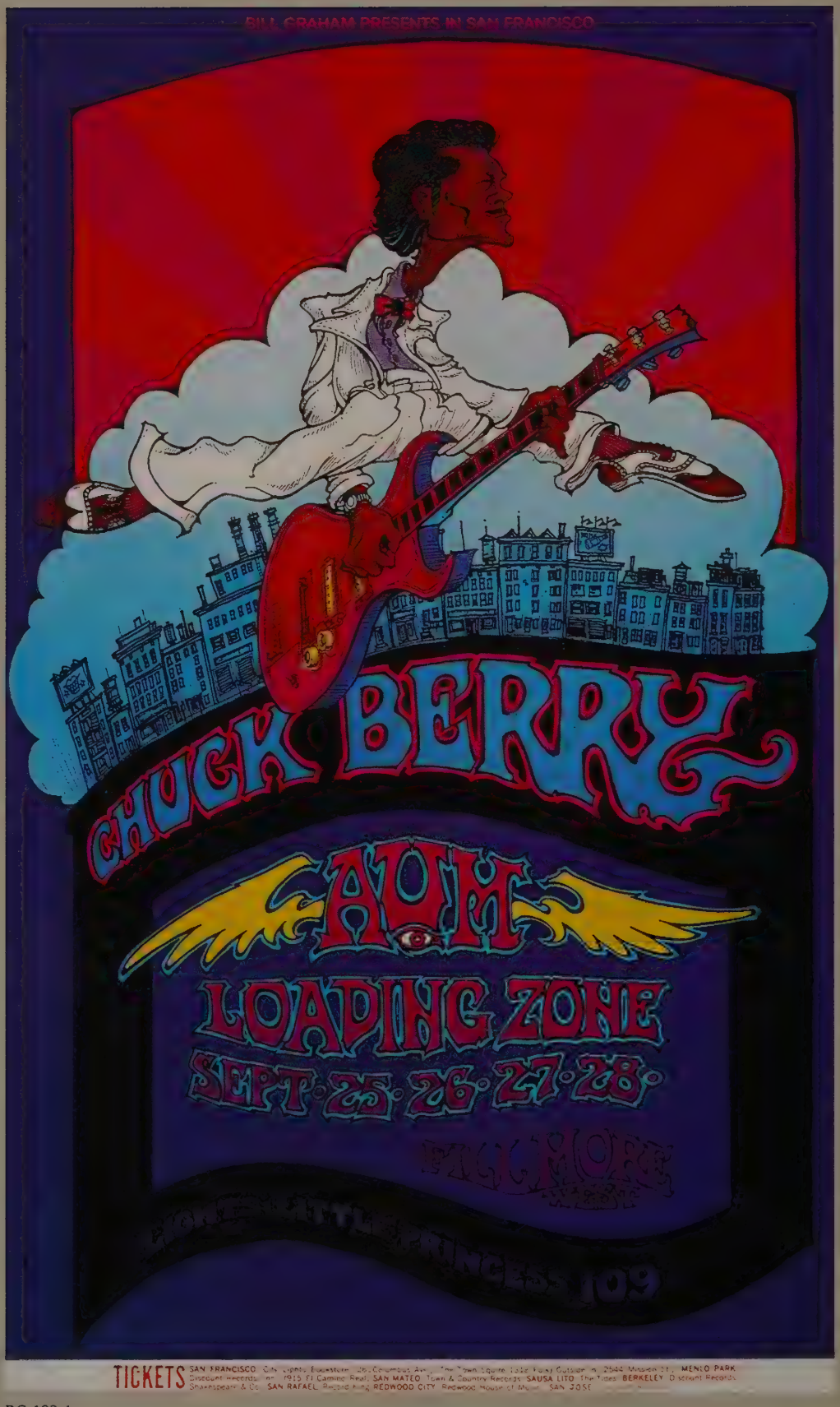
2/6–9/69
BG 159-1 poster/postcard
Fillmore West
Art: Randy Tuten; Photo: Peter Pynchon

Greg had the greatest empathy with Griffin. He sought him out to pick his brain about things.

Mark Irons



2/13–16/69
BG 160-1poster/postcard
Fillmore West
Art: Greg Irons


BILL GRAHAM PRESENTS IN SAN FRANCISCO
CHUCK BERRY
AUM
LOADING ZONE
SEPT. 25. 26. 27. 28.
FILLMORE
109
TICKETS SAN FRANCISCO
SAN MATEO
SAUSA LITO
BERKELEY
SAN RAFAEL
REDWOOD CITY
SAN JOSE

BG 193-1

G. Irons

Raised in the suburbs of Philadelphia, Greg Irons picked up his first drawing implement—a crayon—at the age of four. After enthusiastically decorating the hallway walls, his parents sent him to his room where he promptly crawled under the bed and went to work coloring the baseboards. Says Greg's younger sibling, Mark, "Greg always found a way to do what he wanted to do."

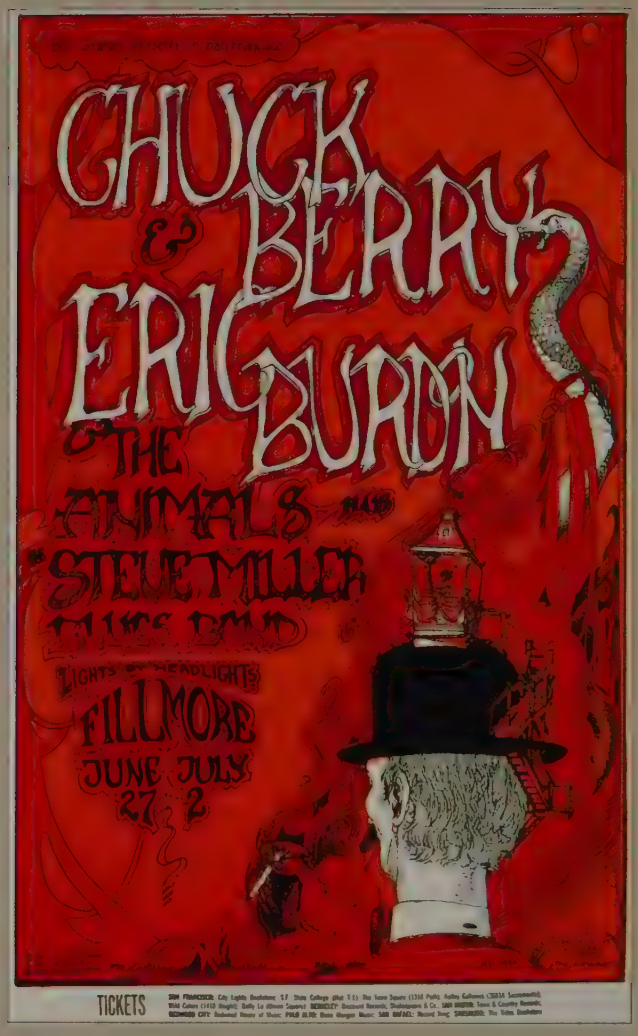
By nineteen, Irons was a self-taught sketch artist, musician, and East Coast acid-tripper who had done LSD as soon as it started showing up on sugar cubes from New York City. His early drawing influences were illustrators N.C. Wyeth and Heinrich Kley.

Greg Irons

According to Mark, Greg floundered miserably in high school, but his sketch pad rarely left his side. "Drawing was the way Greg set himself apart. It was what gave him his identity in the suburban mush."

Irons arrived in San Francisco in early 1967. He roamed around the Haight-Ashbury, prolifically rendering acid-enhanced impressions in his sketch book. These were images he would later use in the creation of the Fillmore posters. Bumping into a music producer friend led to his first poster commission—a banner advertising the grand opening of the Western Front dance hall. He hadn't met the other poster artists yet, but he'd seen their work around and appreciated the classical Art Nouveau adaptations of Stanley Mouse as much as he enjoyed Rick Griffin's humorous usage of American commercial icons and symbols.

With one successful poster in hand, Irons went to see Bill Graham. As usual, Graham needed a poster done in a hurry, so Irons took some speed



BG 70-1

Greg was somewhat ahead of the game in that he could just flip through his sketch books and cop ideas. A lot of what he drew were bizarre conglomerates of urban decay.

Mark Irons

and finished BG 70 overnight. When it came to adding color to his original black and white sketch he kept it monochromatic. "Greg had trouble with color and he knew his limitations. He didn't know a thing about using Amberlyth or other graphic materials, but he liked Bonnie MacLean because she guided him to where he was comfortable with the process."

For BG 160, done for a concert headlining Santana, Graham provided the band photo, and Irons found the street scene graphic among his voluminous collection of drawings. Mark recalls, "Greg was somewhat ahead of the game in that he could just flip through his sketchbook and cop ideas. A lot of what he drew were these bizarre conglomerates of urban decay."

As his talent as a draftsman developed, a distinctive line quality and refined sense of balance set Irons' posters apart. His cartoonist inclinations are exuberantly expressed in BG 193. Chuck Berry is decked out in his signature whites and wingtips, and with his guitar between his legs, 'The Legend' is soaring over the San Francisco cityscape in all his rock 'n' roll glory.

Between 1967 and 1969, Irons produced eight posters for Graham. Their dealings were always curt and impersonal. "One time Greg asked Graham about royalties. Graham shrugged it off and said, 'I don't do that anymore, it's a hassle.' Greg was disappointed but he didn't fight it. He always just thought Graham was remarkable, and an asshole."

Apart from poster art Irons became known as one of the seminal figures in underground comics. He also found work producing album graphics and book illustrations. But it was the art of tattooing that became his all-consuming passion. Says Mark, "Greg was a wandering spirit, and tattooing ended up being ideal for him because there was no reference point. He could create on his own terms." Eventually he'd made a name for himself in San Francisco and Seattle, so in 1984 he traveled to Amsterdam and Brussels as an artist in residence.

Irons last trip abroad in 1984 was to be a month long junket. In Thailand his mission was to get a tattoo from a Buddhist Monk; an embellishment from such a holy man is regarded as a spiritual talisman. But just days later, a bus ran him down as he stepped out to cross a busy street. No one but the monk and the mortician would ever see the snake tattoo which newly adorned his right shoulder. (Ironically, In Thailand, the snake is a symbol of death).

BG 160-1

Greg's ashes arrived from Thailand in an ornate brass urn crafted to replicate a Buddhist Temple. But it wasn't until late 1996, twelve years after his brother's death, that Mark officially said 'goodbye.' "Greg's favorite classical tale was Moby Dick, and the tattoos he liked best depicted intricate nautical themes. So I took his ashes and scattered them into the sea near the Farallon Islands. It was finally the right time and place. I know that's where he would have liked to be."

2/20–23/69
BG 161-1 poster/postcard
Fillmore West, Art Greg Irons

2/27–3/2-69
BG 162-1 poster/postcard
Fillmore West; Art: Lee Conklin; Photo: Herb Greene

3/6–9/69
BG 163-1 poster/postcard
Fillmore West; Art: Lee Conklin

3/13–16/69
BG 164-1 poster/postcard
Fillmore West; Art: Randy Tuten

3/20–23/69
BG 165-1 poster/postcard
Fillmore West/Winterland Aud.
Art: Daddy Bread, Randy Tuten; Photo: Jim Marshall

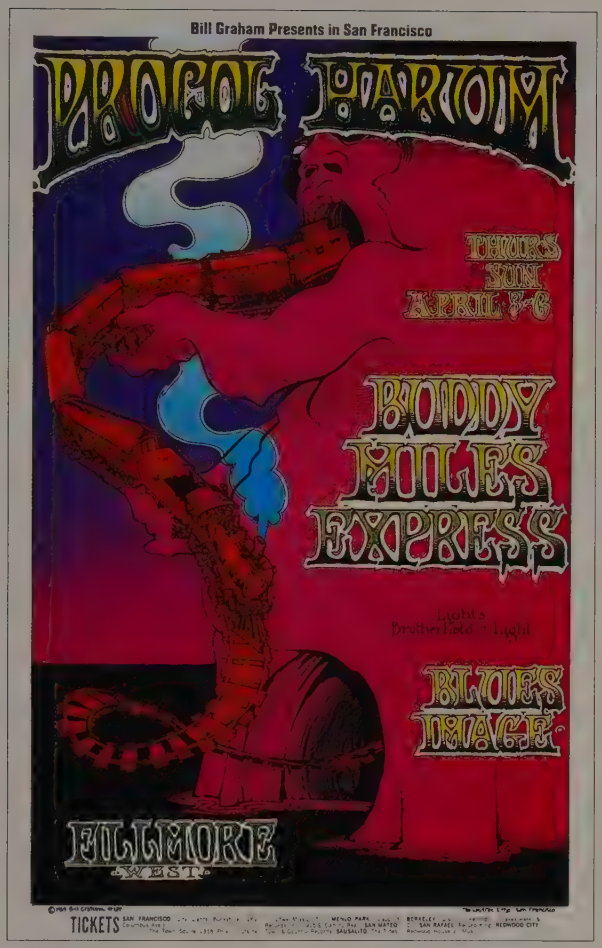
I enjoy collaborating because you have two minds at work and another pair of eyes showing you what it needs.

Randy Tuten

Bill called me up in the morning after I'd finished it: 'I can't read my fucking poster! Click.'

Randy Tuten

3/27–30/69
BG 166-1 poster/postcard
Fillmore West
Art: Greg Irons

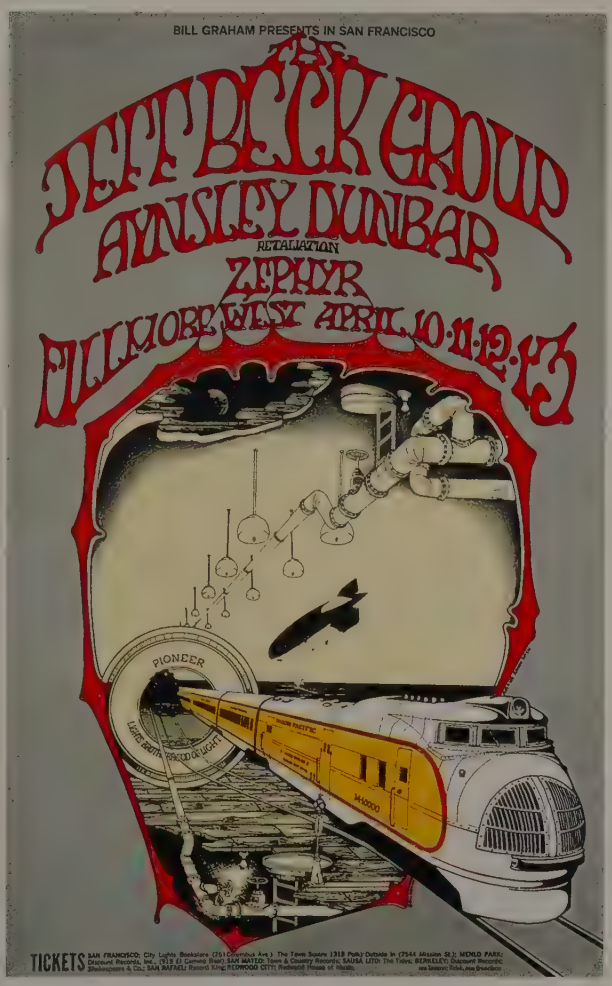


4/3–6/69
BG 167-1 poster/postcard
Fillmore West
Art: Greg Irons

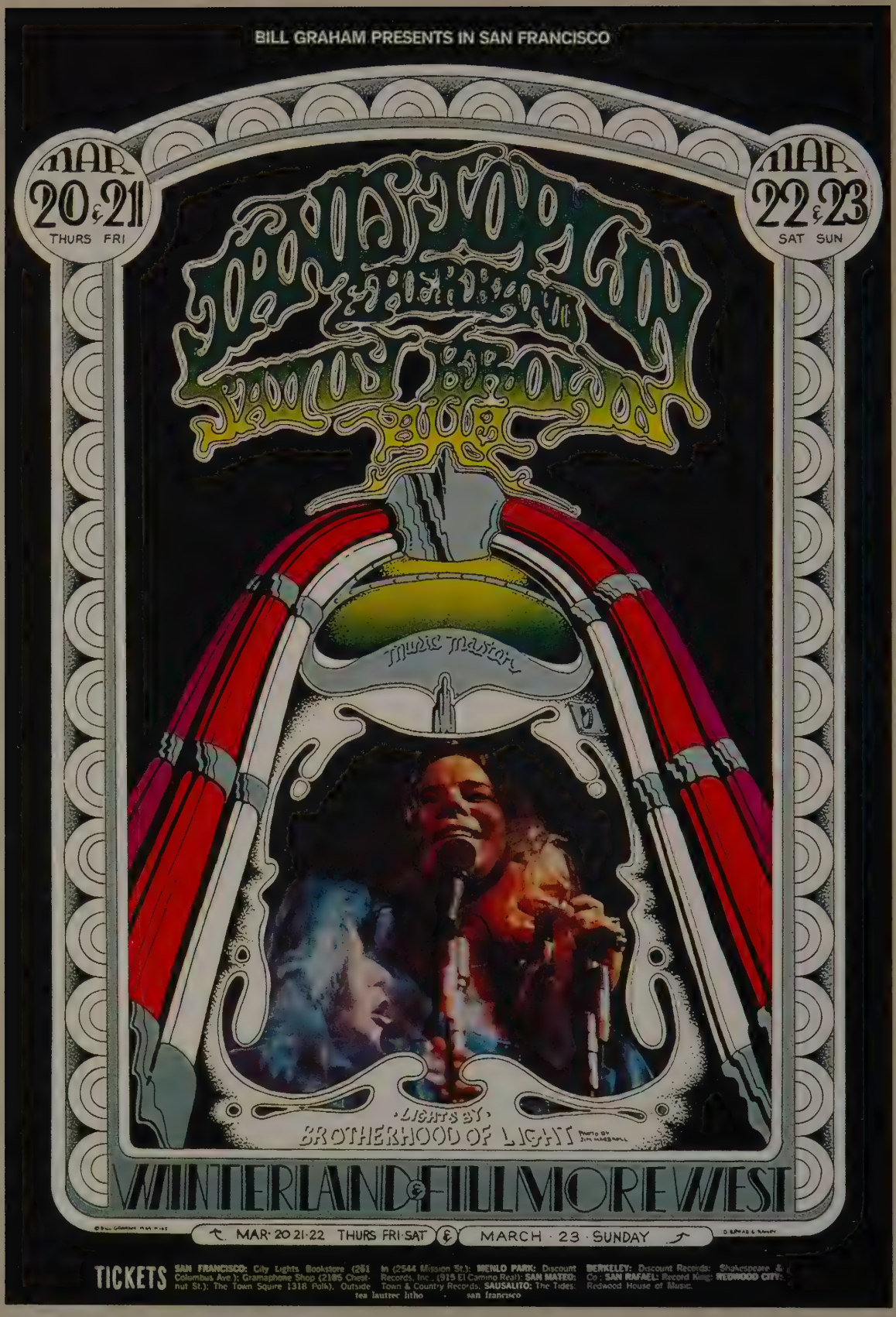
4/9–10/69
BG Fillmore East handbill
Marquee style; "The English Invasion"
Ten Yrs After
Photo: info. pending

When I first came to America I played the Fillmore East with Big Brother and the Holding Company and the Staple Singers. Janis was passing around her Southern Comfort... I had a sip and it seemed like nice sweet stuff, so I had some more... and some more. Later on they found me, passed out cold backstage.

Alvin Lee–Ten Years After



4/10–13/69
BG 168-1 poster/postcard
Fillmore West
Art: Randy Tuten


BILL GRAHAM PRESENTS IN SAN FRANCISCO
MAR 20 & 21
THURS FRI
MAR 22 & 23
SAT SUN
Music Master
LIGHTS BY
BROTHERHOOD OF LIGHT
WINTERLAND & FILLMORE WEST
MAR 20 21-22 THURS FRI-SAT & MARCH 23 SUNDAY
TICKETS SAN FRANCISCO: City Lights Bookstore (261 Columbus Ave.); Gramaphone Shop (2185 Chestnut St.); The Town Squire 1318 Polk). Outside In (2544 Mission St.); MENLO PARK: Discount Records, Inc., (915 El Camino Real); SAN MATEO: Town & Country Records. SAUSALITO: The Tides. BERKELEY: Discount Records; Shakespeare & Co.; SAN RAFAEL: Record King; REDWOOD CITY: Redwood House of Music.
tea lautrec litho · san francisco

BG 165-1

Randy Tuten

In January 1969, after a year of being rejected as a poster artist by Chet Helms at the Avalon, 23-year-old Randy Tuten took his portfolio to the Fillmore where Bill Graham immediately hired him. Tuten was partial to traditional advertising styles, and compared to the unbridled silliness of Conklin's graphic free-for-all, Graham was bound to receive his work as something considerably more akin to his own taste.

The artist related that unlike many of the poster artists before and after him, he made no conscious effort to translate emotional depth or personal or political conviction. His posters owe more to his skill as a draftsman and to his regard for the commerical art formats of American advertising. "There really isn't any heavy meaning in my posters. What I did graphically was a combination of what I liked and what fit." Tuten was interested in trains, ships, classic automobiles and planes, and ultimately what fit was an eclectic mix of graphic imagery, photographs and lettering. He reveals that it was the posters of Mouse, Kelley and Griffin that fueled his imagination and influenced his approach. "I liked Mouse and Kelley's posters because they were so friendly to the eye. But Griffin influenced me the most. Griffin still influences me."

Born in San Francisco, Tuten moved with his family to Los Angeles and grew into a rebellious teenager coming of age in the late fifties. Like Griffin, he was a self-taught artist who was into surfing and cartooning. In junior high, he could be found seated in the back of the room decorating classmates notebooks. He enrolled in

BG 155-1

in the back of the room decorating classmates notebooks. He enrolled in the general curriculum in high school and took elective advertising courses, but regularly cut class in favor of hanging around art shows in the gallery of the Los Angeles Valley Junior College across the street.

In 1966, Tuten made a habit of hitchhiking back and forth between Los Angeles and San Francisco, soaking up everything that was happening musically at the Avalon Ballroom and the Fillmore Auditorium. Dropping acid became a highway ritual. "I literally road tested the stuff after I picked it up in San Francisco. Hitchhiking back to LA in the middle of the night, I'd encounter all kinds of animals—bears, owls, wolverines, cows. At the time I wasn't sure if they were real or imagined. All I know is they were definitely amongst me." During these visits to San Francisco, Tuten remembers catching a glimpse of Mouse and Kelley's posters. "That's what brought me to San Francisco for keeps."

BG 155, a collaboration with D. Bread, portrays a classic 1948 Lincoln—with the bands Country Joe and the Fish, Led Zepplin and Taj Mahal—rendered in sleek Art Deco lettering. Says Tuten, "I liked collaborating because you have two minds at work, and another set of eyes showing you what it needs."[1]

In **BG 165,** he pairs a central photo of Janis Joplin with his own take on Griffin's tendrilous lettering form. Tuten recalls Graham's reaction to the poster. "Bill called me up the morning after I'd finished it: 'I can't read my fucking poster! Click.' With Bill you had to know what is reaction was going to be to things twenty steps down the road; like what will he do if I say or do this? If you could do that you could handle him, but if you couldn't answer a question, he'd trip you up. I later learned that the deal with Bill was that he would vent his anger, then he'd move on." Graham eventually installed Tuten as his first in-house poster artist, a position Tuten held for ten years.

BG 169 advertised an historic event: the first ever live performance of The Band. The concert took place at Winterland, and Tuten was in the audience that night. "That was the concert when Bill had to stall the show for about two hours until Robbie Robertson got over his mysterious illness. The crowd was getting really antsy, and finally Bill ended up having to bring in a hypnotist to get Robertson to play. Amazingly, it worked."

One of Tuten's junior college advertising class projects—designing a menu for a local restaurant called the Avocado Club—provided the inspiration for **BG 170.** "I got tired of seeing Led Zepplin with blimps all the time. So I did the green avocado poster. Then I decided I wanted to do one a month that way—a series of crazy fruit posters.

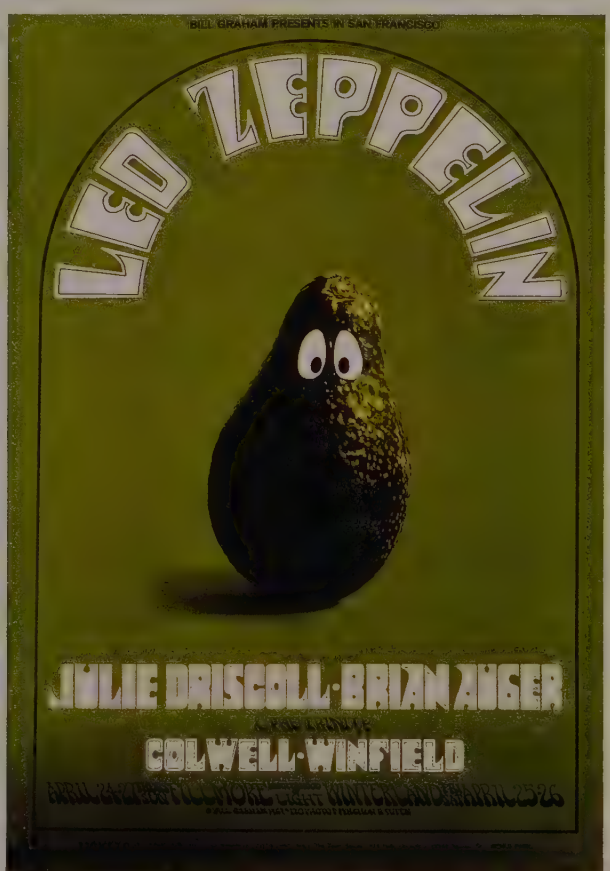
4/17–19/69
BG 169-1 poster/postcard
Winterland Aud.
Art: Randy Tuten

IT WAS AN HISTORIC EVENT. THE BAND IN SAN FRANCISCO, PLAYING LIVE FOR THE FIRST TIME ANYWHERE.

Bill Graham

I got tired of seeing Led Zeppelin with blimps all the time. So I did the green avocado poster. And I liked it so much that I wanted to do one a month that way—a series of crazy fruit posters.

Randy Tuten



4/24–27/69
BG 170-1 poster/postcard
Fillmore West/Winterland Aud.
Art: Randy Tuten; Photo: Peter Pynchon

5/1–4/69
BG 171-1 poster/postcard
Fillmore West/Winterland Aud.; Art: Randy Tuten

5/8–11/69
BG 172-1 poster/postcard
Fillmore West; Art: Lee Conklin

5/15–18/69
BG 173-1 poster/postcard
Fillmore West; Art: Lee Conklin

5/22–25/69
BG 174-1 poster/postcard
Fillmore West/Winterland Aud.
Art: Randy Tuten

There was this kid, this pale twelve year old that always seemed to be around. He was like the phantom from the rafters—the ghost of the Fillmore East. All the musicians knew him. His name was Sean, and he loved the Blues. I felt it my duty to turn him on to the great Blues players. I told him about Elmore James and B.B. King. Next time I came around, there he was with all these Blues albums under his arm. That night we finished our set with Keep on Chooglin' and I gave him my Rickenbacker.

John Fogerty–Creedence Clearwater Revival

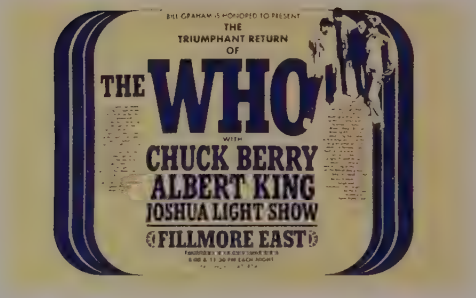
5/24/69
BG Fillmore West poster/program
Incredible String Band
Art: Pat Hanks

5/29–6/1/69
BG 175-1 poster/postcard
Fillmore West
Art: Randy Tuten

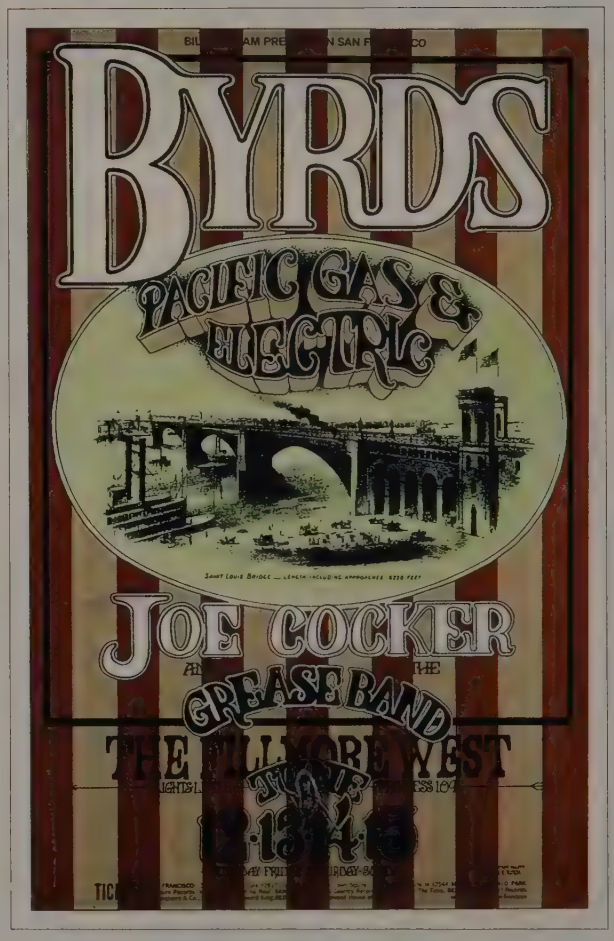
6/5–8/69
BG 176-1 poster/postcard
Fillmore West
Art: Randy Tuten

There really isn't any heavy meaning in my posters. What I did graphically was just a cross between what I liked and what fit.

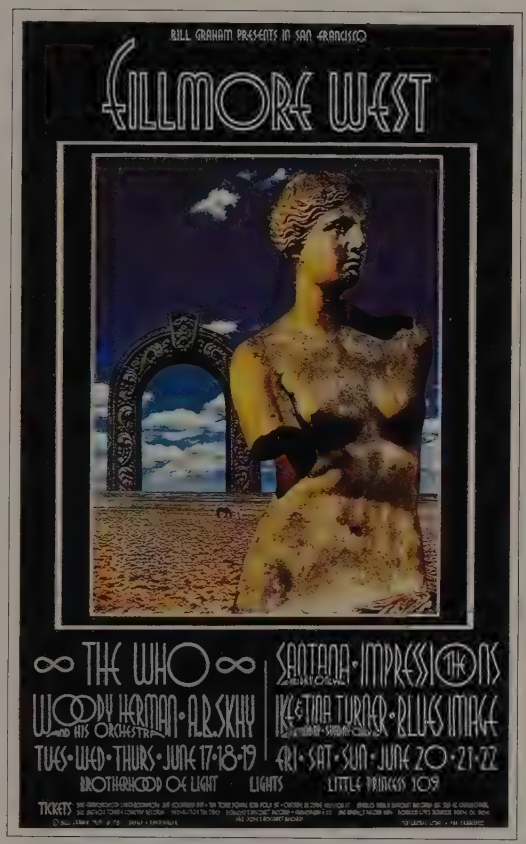
Randy Tuten



6/5–6/69
BG Fillmore East handbill
Marquee style
"Triumphant Return;" The Who
Photo: info. pending



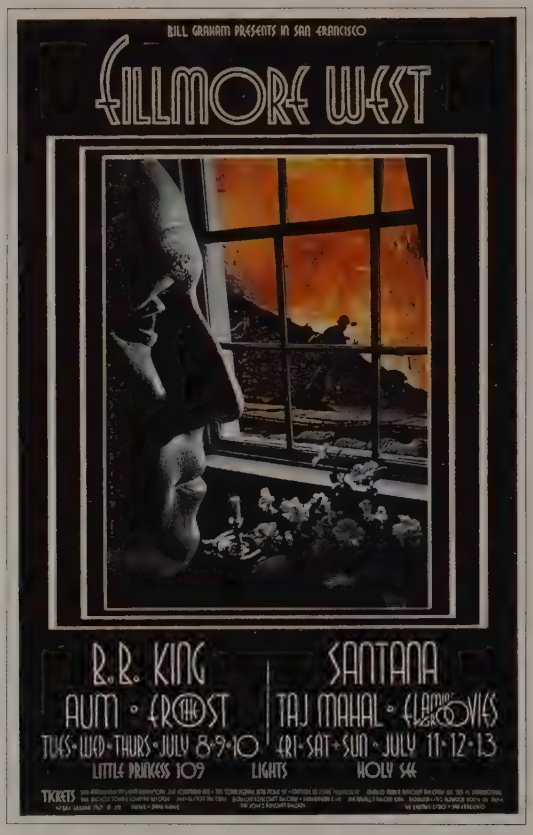
6/12–15/69
BG 177-1 poster/postcard
Fillmore West
Art: Randy Tuten



6/17–22/69
BG 178-1 poster/postcard
Fillmore West
Art: David Singer

6/24–29/69
BG 179-1 poster/postcard
Fillmore West
Art: David Singer

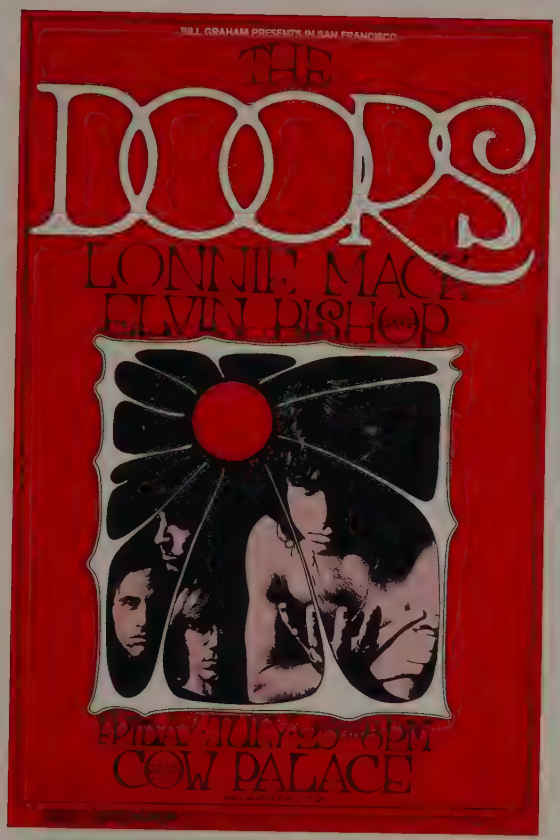
7/1–4/69
BG 180-1 poster/postcard
Fillmore West
Art: David Singer



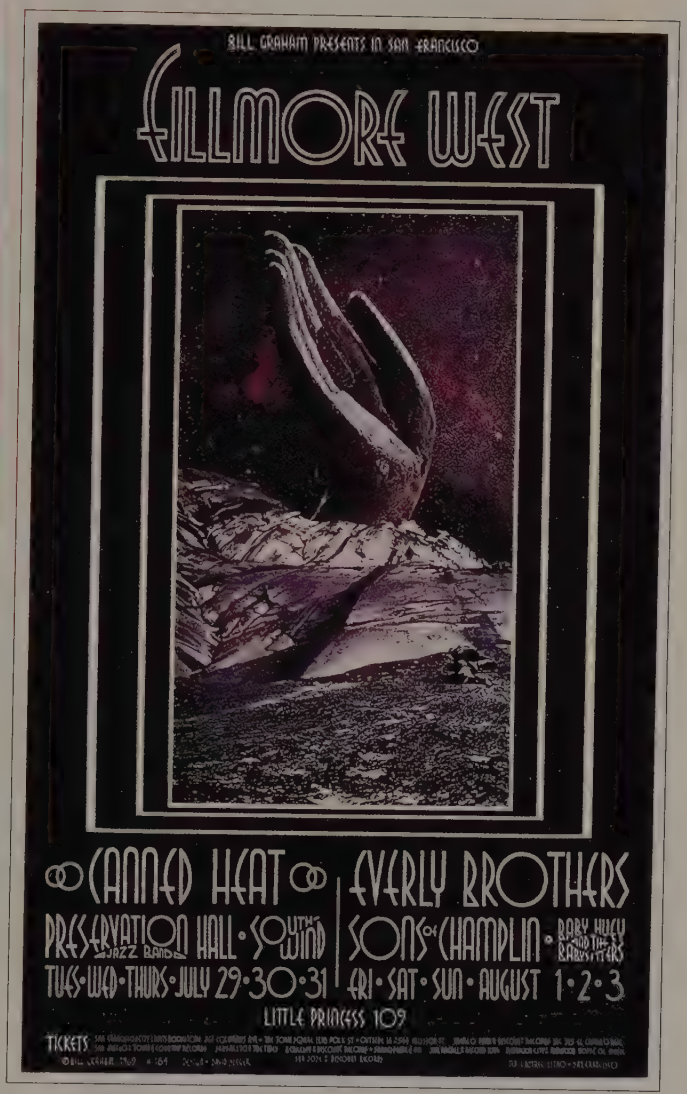
7/8–13/69
BG 181-1 poster/postcard
Fillmore West
Art: David Singer

7/15–20/69
BG 182-1 poster/postcard
Fillmore West
Art: David Singer

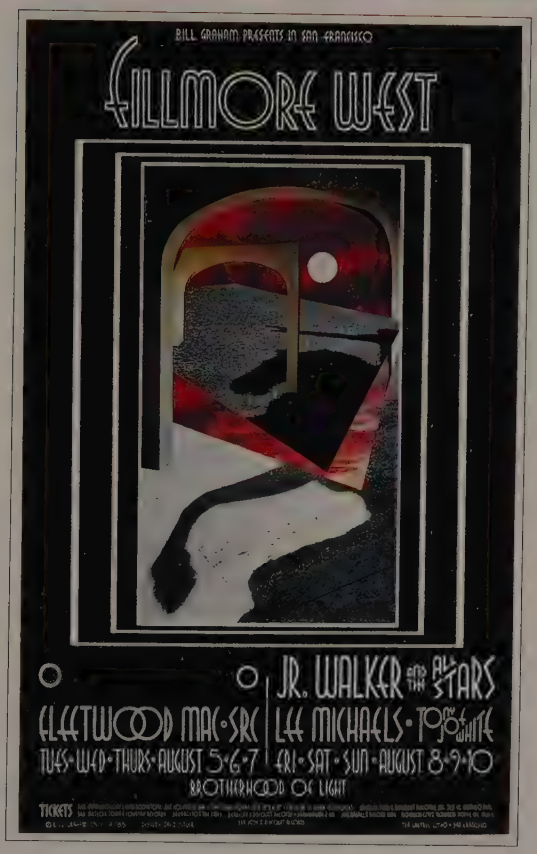
7/22–27/69
BG 183-1 poster/postcard
Fillmore West
Art: David Singer



7/25/69
BG 186-1
Cow Palace, SF, CA
Art: Randy Tuten
Photo: Joel Brodsky



7/29–8/3/69
BG 184-1 poster/postcard
Fillmore West
Art: David Singer



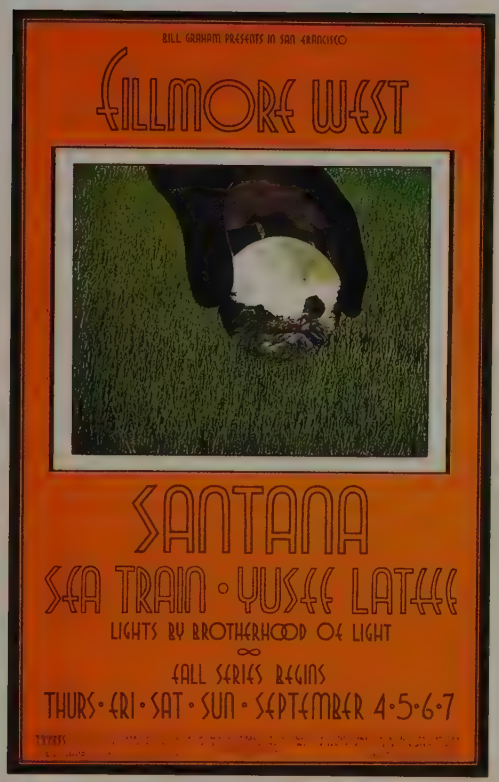
8/5–10/69
BG 185-1 poster/postcard
Fillmore West
Art: David Singer

8/12–17/69
BG 187-1 poster/postcard
Fillmore West
Art: David Singer

8/12/69
BG Tanglewood poster/flyer
Marquee style, with decal
Lennox, MA
Design: Willson-Frissora

8/19–24/69
BG 188-1 poster/postcard
The Wild West portion canceled
Fillmore West/Golden Gate Park; SF, CA
Art: David Singer

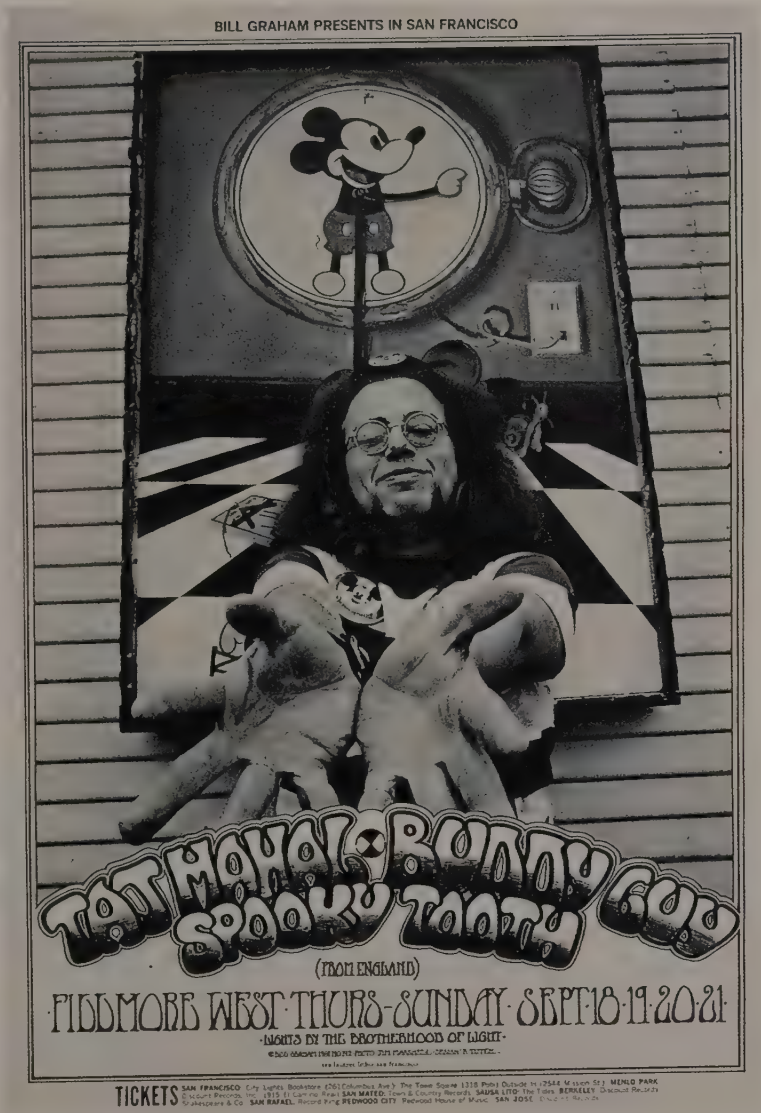
8/26–31/69
BG 189-1 poster/postcard
Fillmore West
Art: David Singer



9/4–7/69
BG 190-1 poster/postcard
Fillmore West
Art: David Singer

9/10/69
BG Fillmore West poster
Incredible String Band; Art: Pat Hanks

9/11–14/69
BG 191-1 poster/postcard
Fillmore West; Art: Randy Tuten

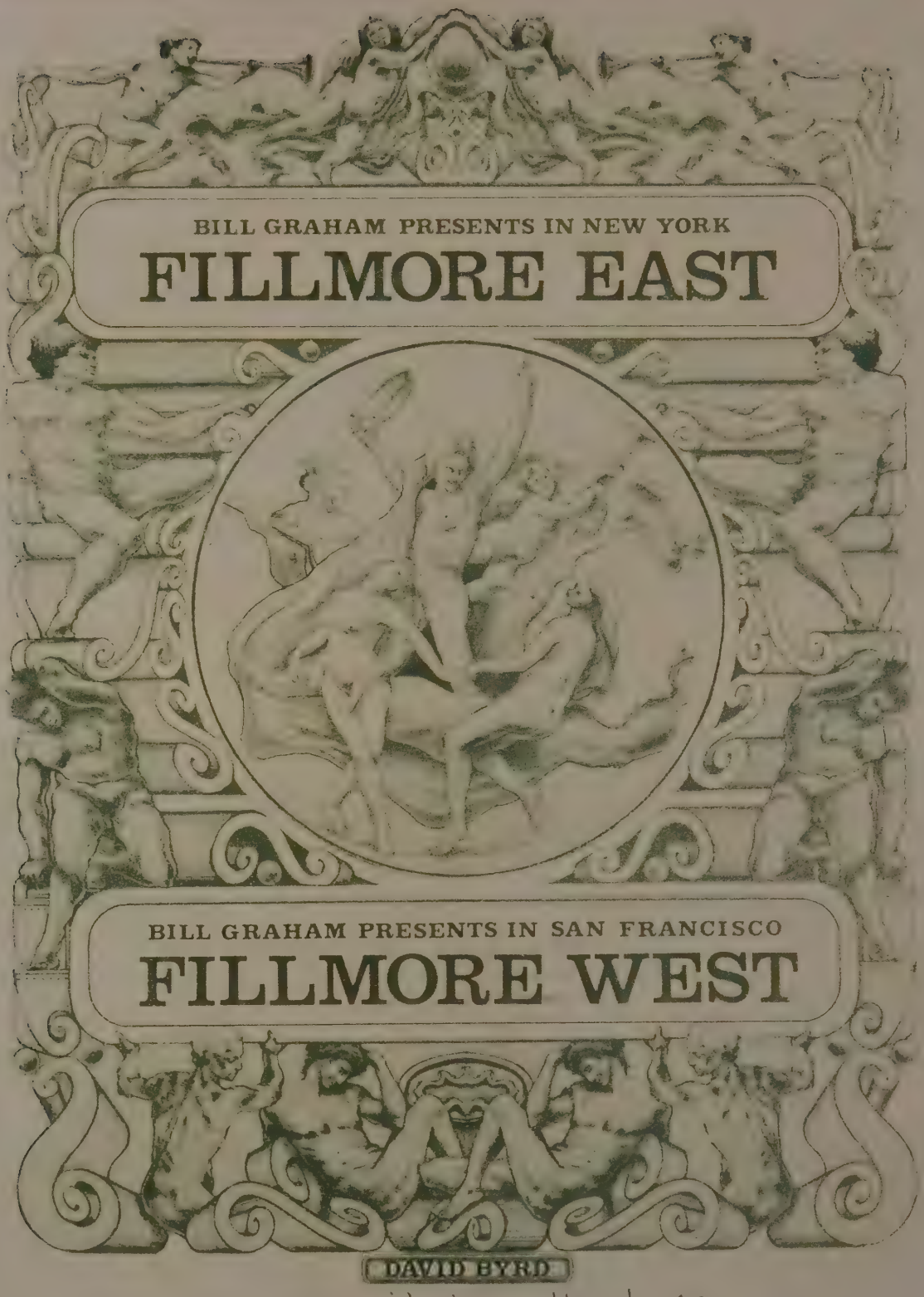


9/18–21/69
BG 192-1 poster/postcard
Fillmore West
Art: Randy Tuten; Photo: Jim Marshall

9/24/69
Fillmore West Benefit poster
Benefit for Biafrian Children
Art: Eduardo Arderi

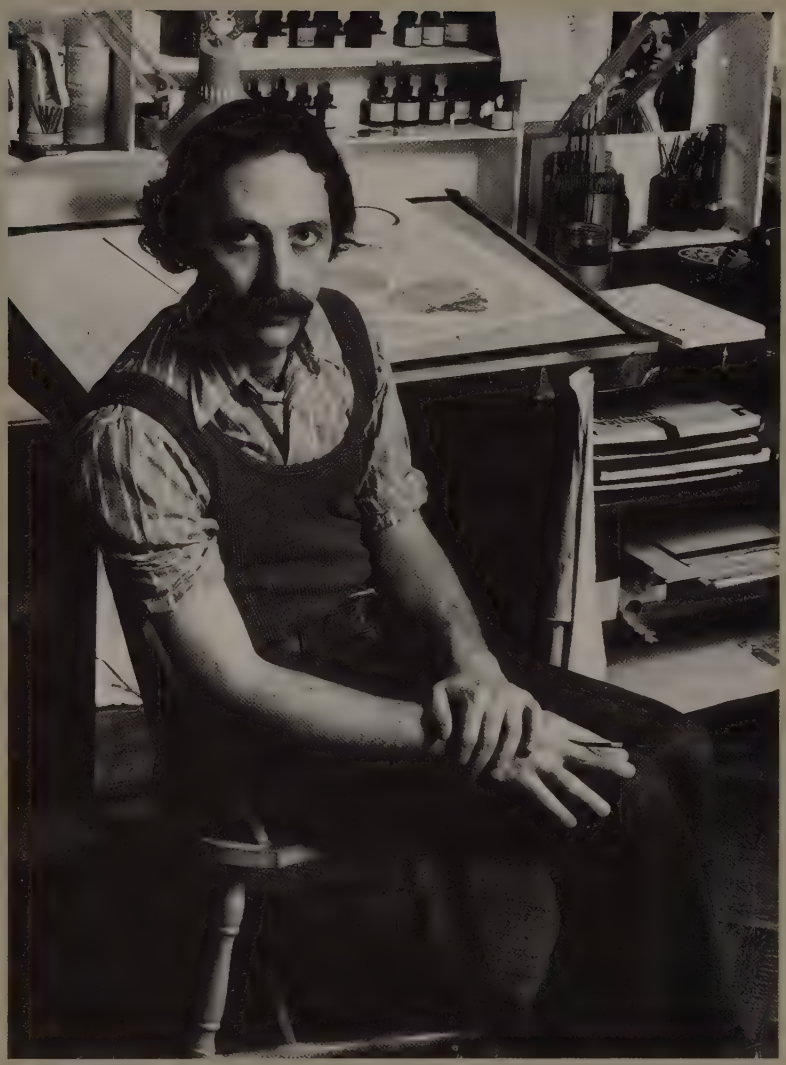
9/25–28/69
BG 193-1
poster/
postcard
Fillmore West
Art: Greg Irons

10/2–4/69
BG 194-1
poster/
postcard
Fillmore West/
Winterland
Aud.
Art: Greg Irons
Photo:
Henry Diltz



19 = david edward byrd = 68

7/16/68 BG Fillmore(s) West/East portfolio



In March of 1968 Bill Graham put on the first concert at the 2,800 seat theater he had renovated on the corner of Second Avenue and Sixth Street in New York City. Janis Joplin and Big Brother and the Holding Company titillated the capacity crowd at the Fillmore East along with openers Tim Buckley and Albert King. An extension of his San Francisco rock citadel, the Fillmore West, the East Coast venue took the New York rock scene by storm as week after week Graham introduced top British and American rock acts as well as the era's most dynamic Jazz and Blues players. But the posters, it seemed, didn't stand a chance.

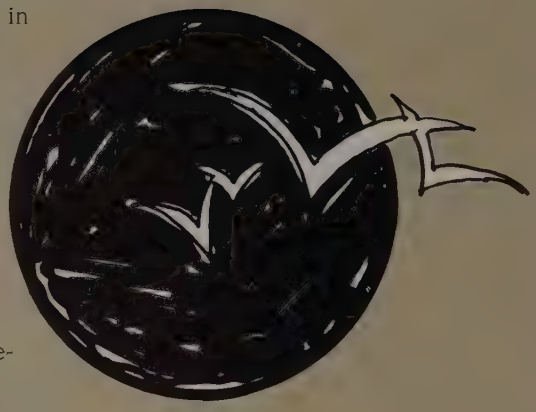
New York's expansive, vertical geography made their viability as a means of promotion impossible. Besides, there was no ready school of self-taught artists to churn out psychedelic mechanicals at a moment's notice. "In New York, the closest anyone got to the San Francisco aesthetic was what could unofficially be defined as Nouveau Art Nouveau," says Joshua White, the Fillmore East resident projection maestro and creator of the Joshua Light Show. White remembers managing director Kip Cohen receiving a procession of unimaginative, amateurish works. "One guy actually brought in a series of posters with press type and double exposed pictures of like, cats playing with lace. Then David Byrd came along."

Born near Chattanooga, Tennessee and raised in Miami Beach Florida, Byrd attended Carnegie-Mellon University in Pittsburgh, Pennsylvania. In 1966 he received his MFA in painting and printmaking, and a

In New York at first, the closest anyone could get to the San Francisco aesthetic is what could have unofficially been defined as Nouveau Art Nouveau... Then David Byrd came along...

Joshua White

year later moved to a farm in upstate New York with a group of college friends. This earth-loving bunch of East Coast hippies formed an artist collective called Fantasy Unlimited and launched a business creating innovative media presentations for commercial clients.



Early in 1968, Byrd, then 28, recalls an art school friend mentioning that the Fillmore East needed an artist to design programs and posters. Says Byrd, "I knew Kip and Joshua from art school, and I brought in some sketches and met Bill Graham. I remember the first thing he said was, 'I like these. I can read them.' So I signed on."

BG/FE 5-1

Byrd relates that with his first poster **BG/FE 5-1**, featuring Traffic, Blue Cheer and Iron Butterfly, he had no artistic reference from which to glean inspiration. "In terms of design, I was pretty much flying blind. It was my own interpretation of what they were doing out on the West Coast, I just did the best I could with the skills I had." Having trained with an architect for a time, Byrd was technically proficient, with a strong grasp of line, balance and dimension. "I had studied Crystallography and I learned that there are 17 variations of crystals, and with that 17 variations of symmetry. And that led me right up to Art Nouveau. Add to that my LSD experience, and it all connected up somehow."

Poster **BG/FE 6-1** lists Jefferson Airplane as the headliner. Byrd happened to have pre-produced original art on hand—it was a Carnegie Tech art class assignment calling for a modern graphic application within an historic theme. Overlaid onto a pastel yellow background, the poster depicts what Byrd calls "an Egyptian wall painting."

"I was going for a spiritual, near-eastern feel. The whole band is there, standing on the wings of an airplane. Grace is in the center with her electric guitar. She didn't play guitar, but I thought it looked nice so I gave her one."

Byrd created more posters for the Fillmore East between 1968 and 1971, including the Who

BG/FE 6-1

heralding the first stateside performance of their rock opera, Tommy (BGFE 10-1). "I remember Joshua being thrilled with that poster because the Joshua Light Show banner was more prominent than the Who."

Graham and Cohen had realized early on that they would get more mileage out of print and radio promotion than posters, and so a local advertising agency was commissioned to design graphics bearing a standardized Fillmore East logo. The more cost-effective handbills and postcards were distributed in stores and shops by the thousands, and timely announcements of upcoming shows aired on radio. "We had no choice but to play the New York marketing game," says Cohen. "It worked."

Byrd produced one of his most visually exciting posters in May of 1968 for the Jimi Hendrix Experience (BG/FE 7-1). "I did all the little circles with a drop-bowe compass. Since I was into symmetry, I had to get his hair right. Jimi liked the poster, and later on I designed a press kit cover for him." Hendrix was at the height of his career, and Byrd made a point of being in the audience that night. "I was still listening to classical music—Mozart and Bach—when I started doing posters for The Fillmore East. So this was where I got educated about rock and roll. Hearing Jimi Hendrix live for the first time was incredible. It was visceral. The music went straight to the center of my body and stayed there for a long, long time."

Hearing Jimi Hendrix live for the first time was incredible. It was visceral. The music went straight to the center of my body and stayed there for a long, long time.

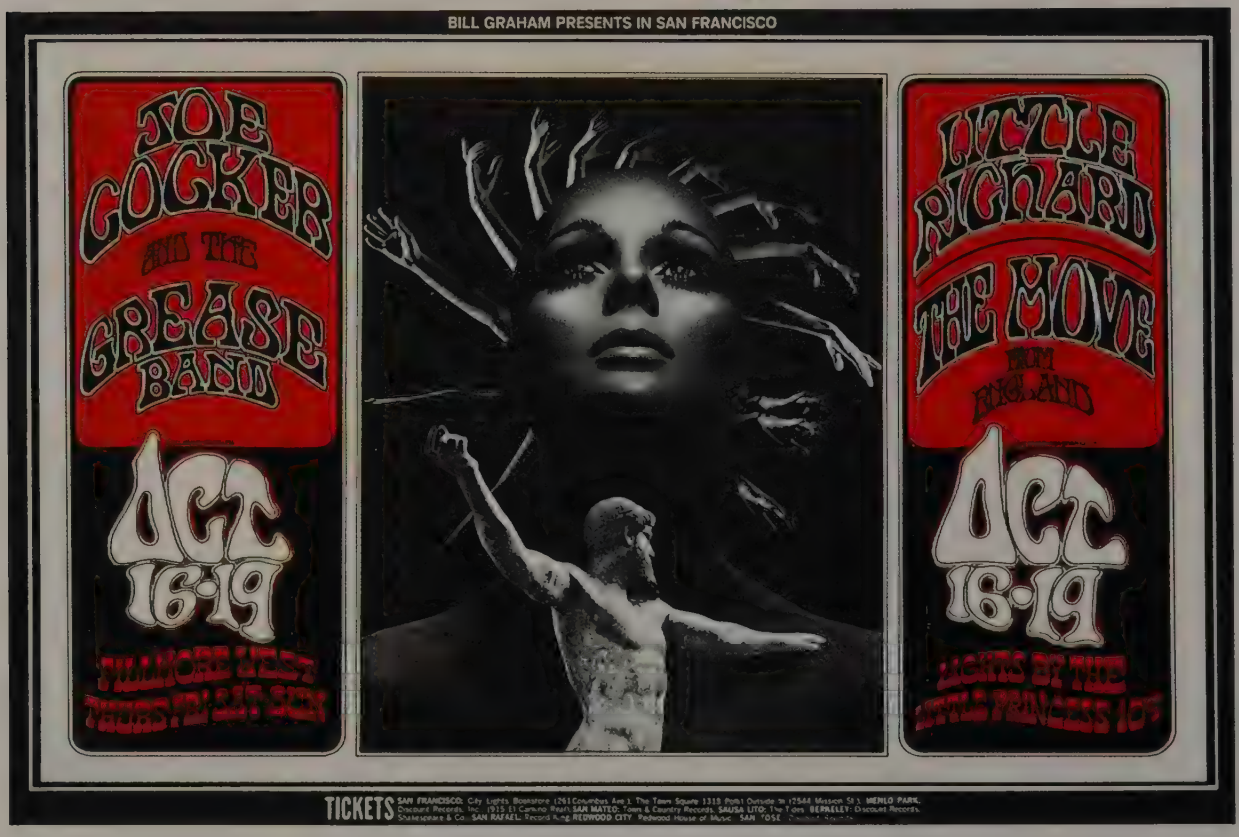
David Byrd

BG/FE 10-1

10/9–12/69
BG 195-1 poster/postcard
Fillmore West
Art: Randy Tuten

10/2–5/69
BG 194 program
Announcement; show extended to 4 days
C,S,N&Y photos: Henry Diltz

10/16–19/69
BG 196-1 poster/postcard
Fillmore West
Art: David Singer, Randy Tuten



10/20–25/69
BG/FE 10-1 poster
The Who/"Tommy"
Art: David E. Byrd

Bill Graham had us open for The Who for their debut performance of Tommy at the Fillmore East. There was so much anticipation, such incredible energy in the theater that night. No one heard a word we sang because they wouldn't stop screaming "Tommy! Tommy!"... And when The Who finally came on stage and hit the overture, well, that was *it*.

David LaFlamme–It's A Beautiful Day

10/24–25/69
BG 197-1 poster/postcard
Winterland Aud.
Calligraphy: Bonnie MacLean Graham
Art: Info. pending

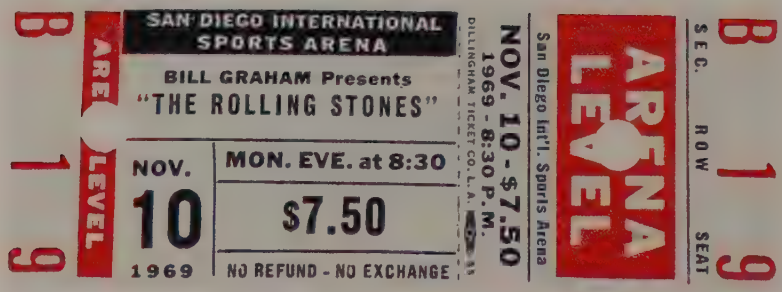
10/30–11/2/69
BG 198-1 poster/postcard
Fillmore West
Calligraphy: Bonnie MacLean Graham
Art: Info. pending

11/6–9/69
BG 199-1 poster/postcard
Winterland Aud./Oakland Coliseum; Oakland, CA
Art: Randy Tuten

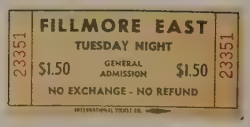
11/13–16/69
BG 200-1 poster/postcard
Winterland Aud
Art: Randy Tuten; Photo: Henry Diltz

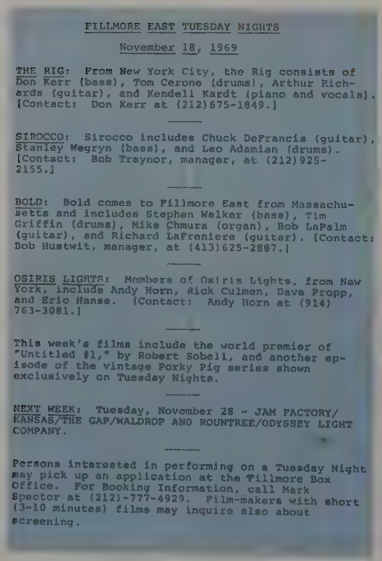
11/9/69
BG 201-1
poster/postcard
Oakland Col
Art:
Randy Tuten
Photo.
Ron Raffaelli

11/10–11/69
BG 202-1
poster/postcard
San Diego
International
Sports Arena
San Diego, CA
Art:
Randy Tuten
Photo:
Ron Raffaelli



11/10/69
BG 202 ticket; San Diego Intl. Sports Arena
Design: Dillingham Ticket Co.





FILLMORE EAST TUESDAY NIGHTS

November 18, 1969

THE RIG: From New York City, the Rig consists of Don Kerr (bass), Tom Cerone (drums), Arthur Richards (guitar), and Kendell Kardt (piano and vocals). [Contact: Don Kerr at (212)675-1849.]

SIROCCO: Sirocco includes Chuck DeFrancis (guitar), Stanley Wegryn (bass), and Leo Adamian (drums). [Contact: Bob Traynor, manager, at (212)925-2155.]

BOLD: Bold comes to Fillmore East from Massachusetts and includes Stephen Walker (bass), Tim Griffin (drums), Mike Chmura (organ), Bob LaPalm (guitar), and Richard LaFreniere (guitar). [Contact: Bob Hustwit, manager, at (413)625-2887.]

OSIRIS LIGHTS: Members of Osiris Lights, from New York, include Andy Horn, Rick Culmen, Dave Propp, and Eric Hanse. [Contact: Andy Horn at (914) 763-3081.]

This week's films include the world premier of "Untitled #1," by Robert Sobell, and another episode of the vintage Porky Pig series shown exclusively on Tuesday Nights.

NEXT WEEK: Tuesday, November 25 - JAM FACTORY/KANSAS/THE GAP/WALDROP AND ROUNTREE/ODYSSEY LIGHT COMPANY.

Persons interested in performing on a Tuesday Night may pick up an application at the Fillmore Box Office. For Booking Information, call Mark Spector at (212)-777-4929. Film-makers with short (3-10 minutes) films may inquire also about screening.

11/18/69
BG Fillmore East handbill/ticket
4th Tuesday night audition & jam
Generic Tuesday night tickets first used
10/28/69

11/20–23/69
BG 203-1 poster/postcard
Fillmore West; Art: Randy Tuten

11/27–30/69
BG 204-1 poster/postcard
Fillmore West
Art: Randy Tuten

We were a Los Angeles band, and there was pretention and competition going on all the time there, but the San Francisco musicians were like this big extended family. People wanted to jam, hang out, and be friendly. When I'd hear that we were booked to play San Francisco, I'd get *way* happy.

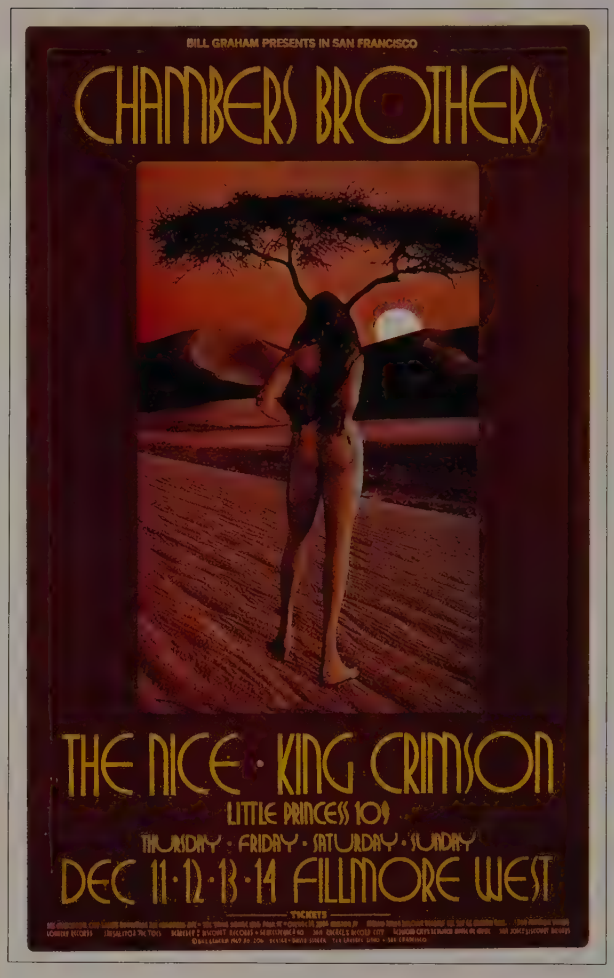
Taj Mahal

Humble Pie opened for the Grateful Dead in December of 1969. Bill had warned us about the dangers of getting dosed. He told us to be sure and bring our own water and our own Cokes and not to touch anything. But he was the last one to heed his own advice. He ended up onstage playing percussion for three and a half hours with The Grateful Dead. It was a very long show. They got him good, but he didn't seem to mind.

Peter Frampton

12/4–7/69
BG 205-1 poster/postcard
Fillmore West
Art: David Singer

12/10/69
BG Fillmore West poster
Incredible String Band
Art: Pat Hanks

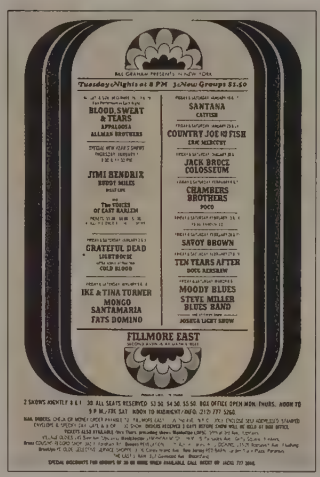


12/11–14/69
BG 206-1 poster/postcard
Fillmore West
Art: David Singer

12/18–21/69
BG 207-1 poster/postcard
Winterland Aud.
Art: David Singer

12/19–20/69
BG Fillmore East
program
Vol. 2, #4
3rd cover design
Art: David E. Byrd

12/26–28/69
BG 208-1 poster/postcard
Winterland Aud.
Art: David Singer



12/26/69–3/7/70
BG Fillmore East handbill
Marquee style; NY's
concerts/Band of Gypsys

12/31/69
BG 209-1 poster/postcard
Fillmore West/Winterland Aud.
Art: Bonnie MacLean Graham

BILL GRAHAM PRESENTS IN SAN FRANCISCO
FILLMORE WEST
THE WHO
WOODY HERMAN AND HIS ORCHESTRA • A.B. SKHY
TUES • WED • THURS • JUNE 17 • 18 • 19
SANTANA • IMPRESSIONS
FRIDAY ONLY
THE
IKE & TINA TURNER • BLUES IMAGE
SATURDAY • SUNDAY ONLY
FRI • SAT • SUN • JUNE 20 • 21 • 22
BROTHERHOOD OF LIGHT
LIGHTS
LITTLE PRINCESS 109
TICKETS

BG 178-1

David Singer

The last of the original series artists, David Singer produced 66 posters—more than any other Fillmore artist—between 1969 and 1971.

As a child Singer was naturally attuned to mysticism. Growing up in Quakertown, Pennsylvania, he recalls the day a teacher dropped a drafting compass in his palm and showed him how to split a circle into parts to create a six-pointed star. Explains Singer, "This was known as the hex sign, and I was mesmerized by it. I had seen the hex used mostly in Pennsylvania Dutch folk art decoration. It's considered potent protection against evil and symbolizes the cosmic order of things."

By age twelve, Singer's search for artistic expression surfaced in his fascination with magazines —*The Saturday Evening Post, Colliers, Look, Life* and *National Geographic*—from which he would tear pages at random. Gradually Singer built a vast collection of scrapbook images. "I would spend hours just flipping through magazines tearing stuff out. Not anything specific, just whatever appealed to me in that instant." These were the humble beginnings of a now accomplished collage artist.

I always thought my posters were a little too precise, too worked out. I admired the work of some of the other artists whose work seemed so spontaneous, but I was too busy agonizing over all the details.

David Singer

In 1964 Singer, at age 24, left the Navy, having spent the last two years stationed at Treasure Island in the San Francisco Bay. He settled in San Francisco and, though untrained, entered the city's commercial graphic art work force. For nearly two years he supported himself doing odd jobs and serving as a liaison between various graphic designers. "Then," reflects Singer, "I

got into the amazing energy of the time."

Little by little, in the mid-sixties he began putting together his own collages. By the time he reached Bill Graham's office in the summer of '68, he had an art case full of expertly produced pieces. "A lot of people in the poster world, including Victor Moscoso, told me I should go and see Bill. I had gone to a lot of Fillmore shows, and I had seen Griffin's, Mouse's and Moscoso's art and thought it was great. But I really didn't see myself doing rock poster art. My collages were kind of intellectual. I saw them as visual poems."

Singer recounts his first meeting with Bill Graham: "Once I got into his office I set up several collages along one wall and on top of a couch. He told his secretary, Marushka, to hold his calls for half an hour. Then for about 20 minutes I just sat there in total silence while he stood and studied my collages, one by one. Finally he looked at me and said, 'You do lettering?' And I said, 'Sure.' The next thing I knew I was walking out of the Fillmore hired to do twelve posters. I was a little intimidated because of course I had never done professional lettering."

Singer's initial twelve pieces, starting with **BG 178**, borrowed a classic Art Deco-style calligraphy which he adapted slightly by doubling the lines. Because it was legible, Graham liked it instantly. "By then the shock value and appeal of the posters being illegible had worn off. Bill was tired of it, and he was looking for something new." As it evolved, Singer's lettering became more distinctive, reflecting signature adaptations of both Art Deco and Art Nouveau styles. "I always thought that if you're really into your art it becomes a vehicle for discovery. Lettering began to fascinate me because I realized I could take this alphabet, these 26 symbols, and extend them in limitless ways."

In rendering his collages, Singer reveals he was always drawn to fragments of imagery that evoked a deep sense of mystery. "I was influenced primarily by the collage artists of Surrealism, and by Max Ernst and Magritte's collage paintings. But my real passion—then and now—involves sacred geometry and symbolism." This passion is apparent beginning with his first posters. In **BG 179**, a fiery sky silouhettes a crucifixtion. Heaped beneath is a pile of junked cars and debris. "To me, this collage was shocking, yet so meaningful that I couldn't resist putting it together."

Poster **BG 180**, Two Lips, is word play—a visual pun. For its raw femininity coupled with spiritual symbolism,

BG 216-1

BG 179-1

BG 180-1

BG 279-1

BG 280-1

Singer counts it among his favorites. "In Pennsylvania, the tulip is a sacred flower. When you open it up and make it convex it becomes a six-pointed star. The Germans call it 'Blummesterne,' or Flowerstar." BG 216, The Mushroom Man, displays psychedelic overtones within its several dimensions. "The little man with no skin is running towards the gateway to the cosmos. The collage does have a certain LSD mystique," acknowledges Singer. "It's one of the most psychedelic posters I did." BG 279 and 280 demonstate a departure from collage and introduce the artist's successful experimentation with freehand drawing, the vision for which, Singer says, came out of a dream.

BG 287 is the last piece Singer produced in the summer of 1971, marking the official closing of the Fillmore. At the time, Singer says, he was just hitting his stride. "I went into a sort of tailspin when the Fillmore closed. For several years I had been meeting deadlines and having lots of work published. Suddenly it ended. It took me awhile to realize that it was really over."

BG 287-1

12/31/69
BG Olympic Aud. poster
NY's concert, LA, CA
Art: Bonnie MacLean Graham

12/31/69
BG Olympic Aud. postcard
NY's concert; LA, CA, "100a"
Art: Bonnie MacLean Graham

WE HAPPENED TO COME ALONG AND SOMETHING THAT WAS ALREADY HERE LIKED US.

Bill Graham

1/2–4/70
BG 210-1 poster/postcard
Fillmore West
Art: David Singer

1/15–18/70
BG 212-1 poster/postcard
Fillmore West
Art: David Singer

All I wanted to do was quit my day job and play the Blues, and the Fillmore convinced me that I could survive as a musician. In 1967, when I first walked into the joint, I saw these Marshall stacks on stage. I had this basement amp. People said, 'No one's gonna *hear* you.' But I just played, and after that I never went back to a regular job... One of the best times was later on when I played Fillmore West with B.B. King.

Buddy Guy

1/8–11/70
BG 211-1 poster/postcard
Fillmore West
Art: David Singer

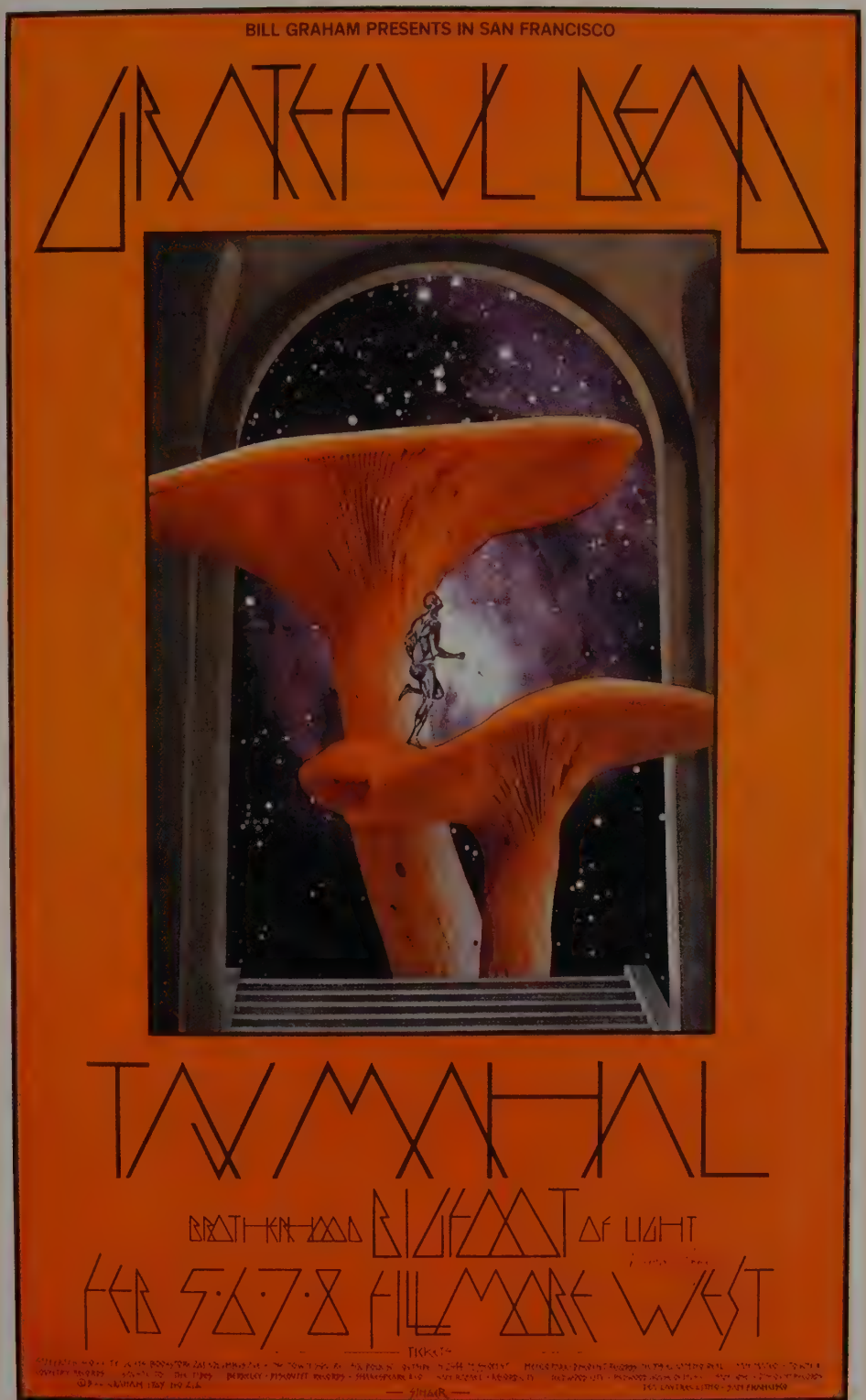
1/22–25/70
BG 213-1 poster/postcard
Fillmore West
Art: David Singer

1/24 & 31/70
BG 215-1 poster/postcard
Berkeley Community Theater
Berkeley High School; Berkeley, CA
Art: Bonnie MacLean Graham, Pat Hanks

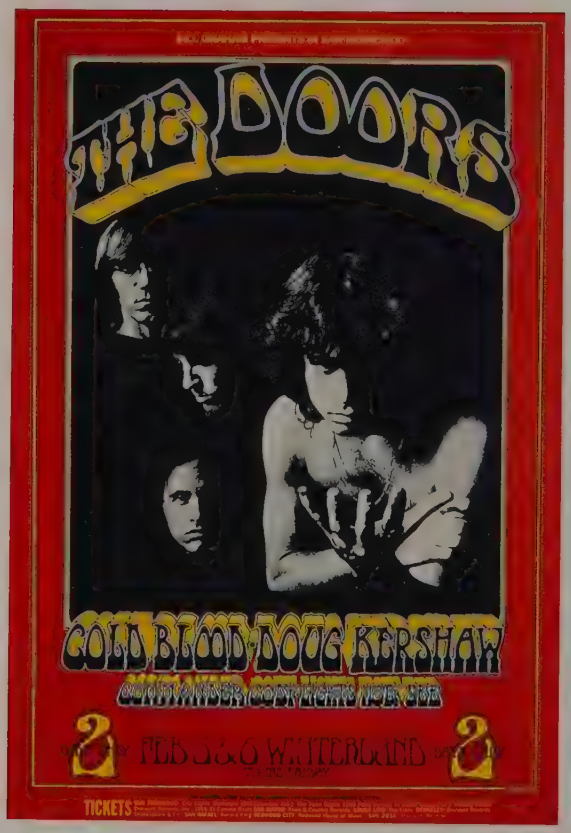
1/29–2/1/70
BG 214-1 poster/postcard
Fillmore West
Art: David Singer

The shock value and the appeal of the posters being illegible had worn off. Bill was tired of it and he was looking for something new.

David Singer

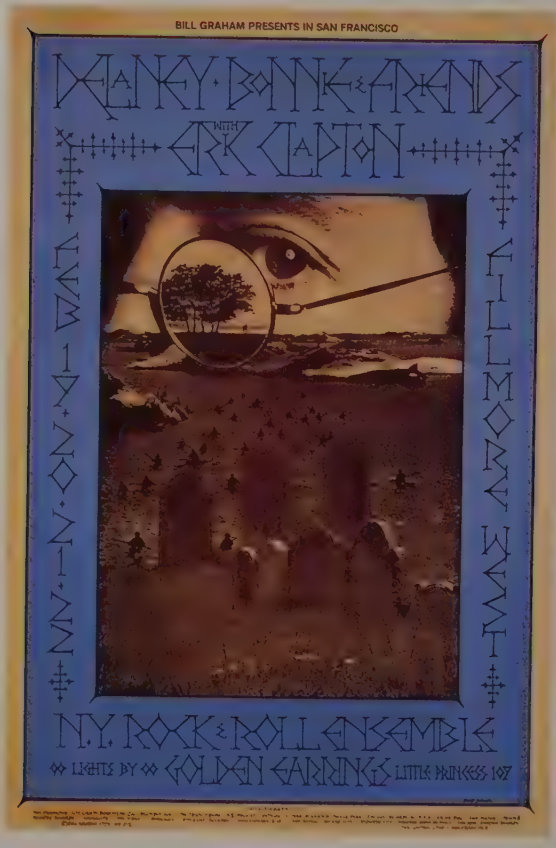


2/5–8/70
BG 216-1 poster/postcard; Fillmore West
Art: David Singer



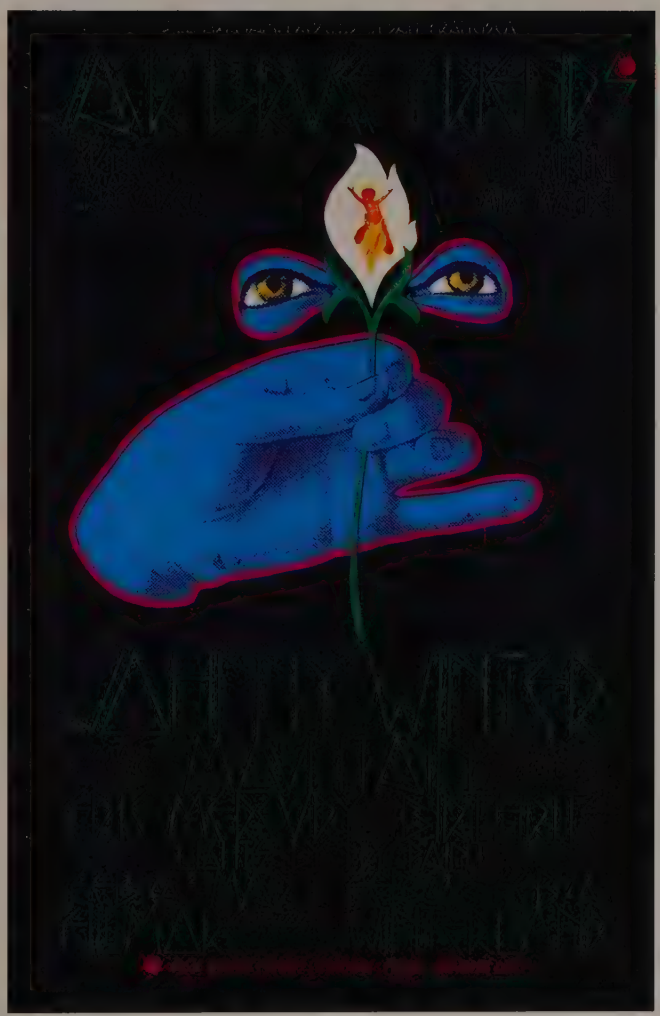
2/5–6/70
BG 219-1 poster/postcard
Winterland Aud
Art: Randy Tuten
Photo: Joel Brodsky

2/12–15/70
BG 217-1 poster/postcard
Fillmore West
Art: David Singer



2/19–22/70
BG 218-1 poster/postcard
Fillmore West
Art: David Singer

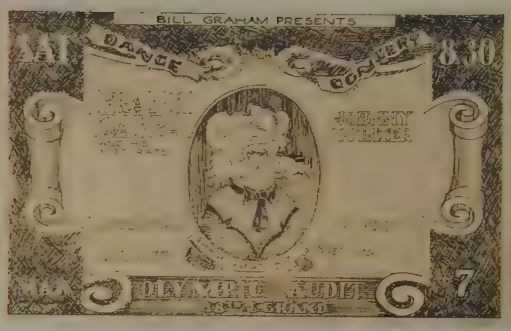
2/23/70
BG 222-1 poster/postcard
Winterland Aud.
Art: Randy Tuten



2/26–3/1/70
BG 220-1 poster/postcard
Fillmore West/Winterland Aud.
Art: David Singer

2/23/70
BG 222-1 poster/postcard
Monochrome brown variety
Winterland Aud
Art: Randy Tuten

3/5–8/70
BG 221-1 poster/postcard
Fillmore West
Art: David Singer



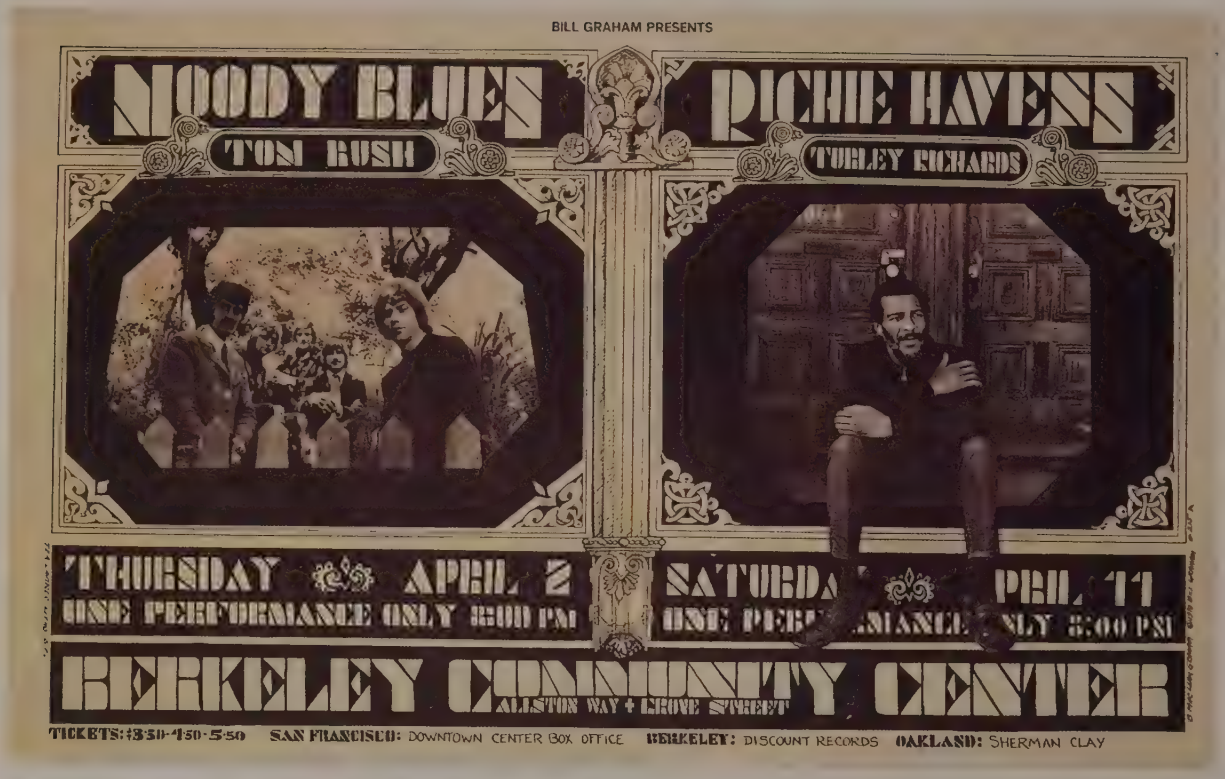
3/7/70
BG Olympic Aud. handbill
Frank Zappa; LA, CA
Art: Josh

3/12–15/70
BG 223-1 poster/postcard
Fillmore West
Art: David Singer

3/19–22/70
BG 224-1 poster/postcard
Fillmore West
Art: David Singer

3/26–29/70
BG 225-1 poster/postcard
Fillmore West/Winterland Aud.
Art: David Singer

4/2–5/70
BG 226-1 poster/postcard
Fillmore West
Art: David Singer

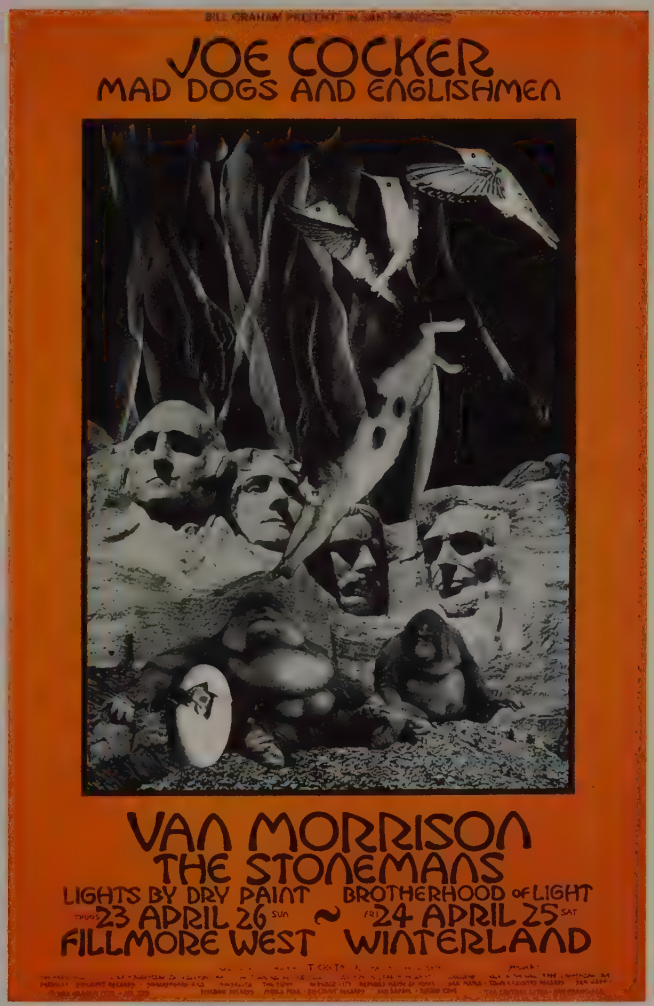


4/2 & 11/70
BG Berkeley Comm. Th. poster/postcard
Design and some lettering re-used from BG215-1
Original design/calligraphy: Bonnie MacLean Graham
"215a" alterations: Pat Hanks

4/9–12/70
BG 227-1 poster/postcard
Fillmore West
Art: David Singer

4/12–19/70
BG Berkeley Comm. Th. poster
Marquee style; Frank Zappa
Design: Jerry Pompili

4/16–19/70
BG 228-1 poster/postcard
Fillmore West
Art: David Singer



4/23–26/70
BG 229-1 poster/postcard
Fillmore West/Winterland Aud.
Art: David Singer

4/29/70
BG 230-1 poster/postcard
Fillmore West
Art. Pat Hanks

4/30–5/3/70
BG 231-1 poster/postcard
Fillmore West
Art: David Singer

5/7–10/70
BG 232-1 poster/postcard
Fillmore West
Art: David Singer

5/8/70
BG Fillmore East tickets
Seating section color varieties
Mothers of Invention
Design: International Ticket Co.

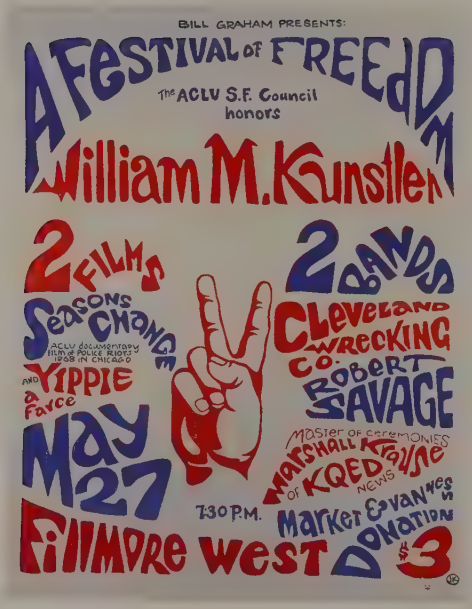
5/11 & 13/70
BG Fillmore West poster
Incredible String Band; "232a"
Art: Pat Hanks

5/14–17/70
BG 233-1 poster/postcard
Fillmore West
Art: David Singer

5/21–24/70
BG 235-1 poster/postcard
Fillmore West
Art: Wilfred Sätty, David Singer

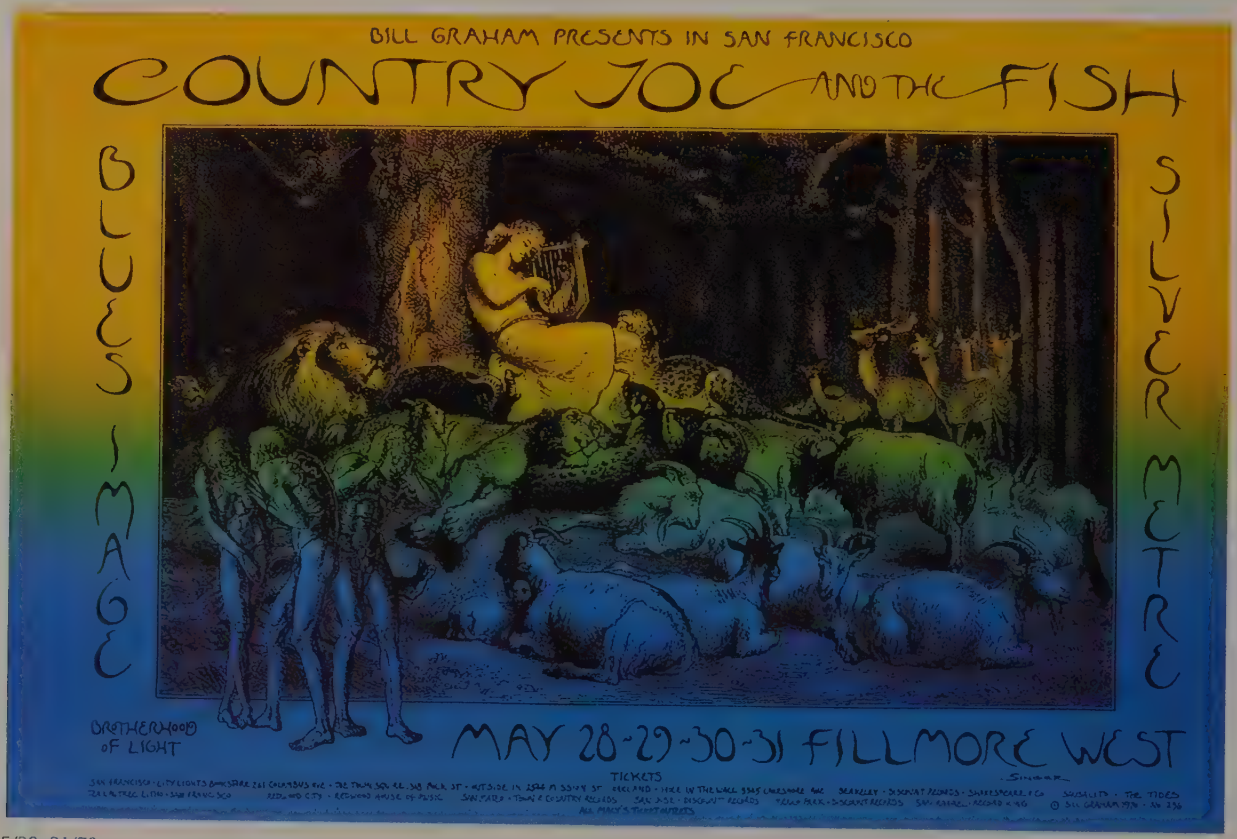
There is no poster with the number 234 because Bill had me save that number for a show that he had planned. Obviously it was cancelled or postponed, which is not an unusual occurence in the music business.

David Singer



5/27/70
BG Fillmore West poster
"A Festival of Freedom"
Art: J.K.

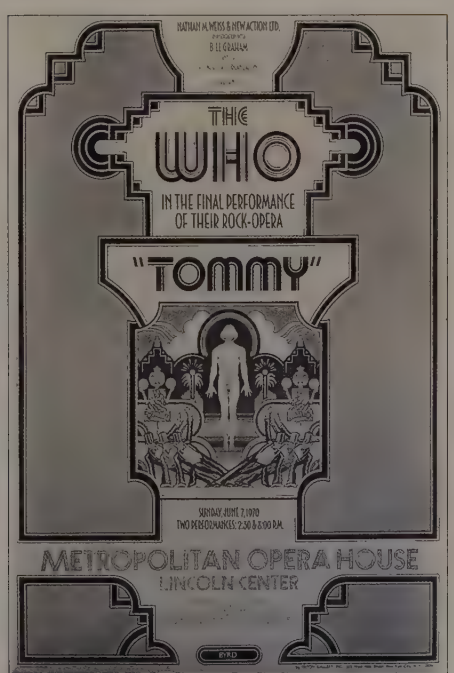
5/29–30/70
BG Berkeley Comm. Th. poster
Marquee style; Memorial Day/
Jimi Hendrix
Design: Jerry Pompili



5/28–31/70
BG 236-1 poster/postcard
Fillmore West
Art: David Singer

6/4–7/70
BG 237-1 poster/postcard
Fillmore West
Art: David Singer

6/11–14/70
BG 238-1 poster/postcard
Fillmore West
Art: David Singer



6/7/70
BG Met. Opera House poster
The Who/"Tommy" Lincoln Center, N.Y.
Art: David E. Byrd

6/7/70
BG Met. Opera House program;
The Who/"Tommy"
Lincoln Center, N.Y.
Art: David E. Byrd

6/18–21/70
BG 239-1 poster/
postcard
Fillmore West
Art: David Singer

6/25–7/2/70
BG 240-1 poster/postcard
Fillmore West
Art: David Singer

6/30–7/2/70
BG 241-1 poster/postcard
Fillmore West
Art: David Singer

7/7–8/18/70
BG Tanglewood poster
Lennox, MA
The Who, Santana,
Miles Davis

7/9–12/70
BG 242-1 poster/postcards
Fillmore West; Art: David Singer

7/16–19/70
BG 243-1 poster/postcards
Fillmore West
Art: David Singer

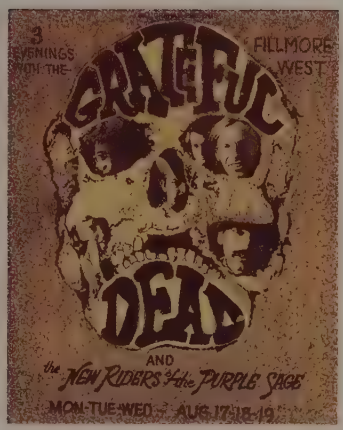
7/21/70
BG Tanglewood program
Lennox, MA

7/23–30/70
BG 244-1 poster/postcard
Fillmore West
Art: Wilfred Sätty, David Singer

7/28–8/9/70
BG 245-1 poster/postcard
Fillmore West
Art: David Singer

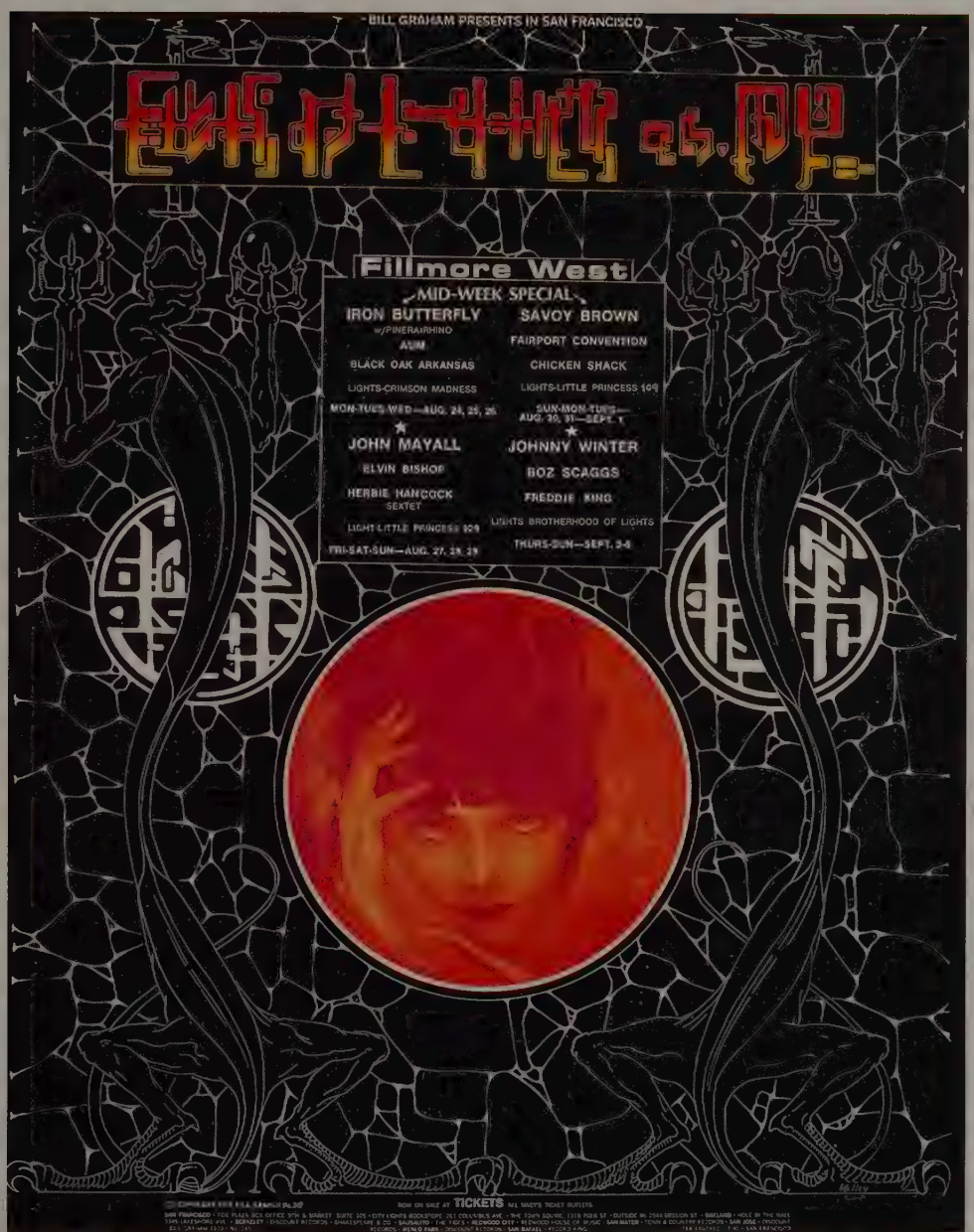
8/13–9/2/70
BG 246-1 poster/postcard
Fillmore West/Berkeley Comm. Th./Oakland Col
Art: David Singer

8/17–19/70
BG Fillmore West handbill
Grateful Dead, NRPS
Art: Pat Hanks



9/14–15/70
BG Fillmore West handbill
Jefferson Airplane; "247a"
Art: Pat Hanks

8/24–9/6/70
BG 247-1 poster/postcard
Fillmore West
Art: Alton Kelley



BILL GRAHAM PRESENTS AT FILLMORE
ELECTRIC HOT TUNA
NOW
AND HOW
ELECTRIC
BIG BRAZOS
SABBY JORMA KAUKONEN & FRIENDS
ALLMAN BROTHERS
© BILL GRAHAM 1971
POSTER # 268
POSTER BY ORR
24 PIECE TRINIDAD
TRIPOLI STEEL BAND
BIG MAMA THORNTON
THURS-SUNDAY FILLMORE WEST JANUARY 28-31
© COPYRIGHT 1970 BILL GRAHAM
NOW ON SALE AT TICKETS ALL MACY'S TICKET OUTLETS
SAN FRANCISCO · FOX PLAZA BOX OFFICE 5TH & MARKET, SUITE 105 · CITY LIGHTS BOOKSTORE 261 COLUMBUS AVE · THE TOWN SQUIRE, 1318 POLK ST. · OUTSIDE OF 2534 MISSION ST.
BERKELEY · DISCOUNT RECORDS · SHAKESPEARE & CO · SAUSALITO THE TIDES · REDWOOD CITY · REDWOOD HOUSE OF MUSIC · SAN MATEO · TOWN & COUNTRY RECORDS · SAN JOSE · DISCOUNT RECORDS · MENLO PARK · DISCOUNT RECORDS · SAN RAFAEL · RECORD KING
TEA LAUTREC LITHO · SAN FRANCISCO

BG 268-1

Norman Orr

Norman Orr was a 17-year-old high school senior in a small town in California's Central Valley when San Francisco became the hub of the new music revolution. The posters had become vital components of the phenomenon, sightly reflections of the fleeting euphoria that ultimately came to define the year 1967.

The youth of the day were in awe of the San Francisco bands. Orr, who had drawn since the age of twelve, was just as mesmerized by the posters as the Fillmore West performances they advertised. "When I first saw them hanging on my friends' bedroom walls I thought to myself, 'Someday I'm gonna' do Fillmore posters.'"

Norman Orr

Two years later and newly married, Orr went to work butchering chickens at Foster Farms working graveyard shifts. On weekends he drove up to San Francisco in his beat up Volkswagon to check out what was happening in the big city. Meanwhile he kept drawing, gradually building a modest portfolio.

As a teenager Orr had read about and come to appreciate nineteenth century graphics. The history of the American West impressed him as well, particularly the plight of the Indians. He did posters for school events, and when Santana was booked to play the local County Fair, he jumped at the chance to produce what would be his first rock concert poster.

In 1970 Orr sold one of his pen and ink pieces (thematically titled "Custer Died For Our Sins") to the Print Mint, Berkeley's premier poster shop. That first commercial sale gave him the confidence to go to the Fillmore. "I got in there on a Monday, just after the weekend concerts. I passed the office and an accountant was

BG 273/274-1

counting piles of one dollar bills. Across the room this man was sitting behind a desk bellowing into the telephone. I remember thinking, 'Geez, I hope that's not Bill Graham.'"

He initially met with then art director, Pat Hanks, who asked him to work up a poster on spec using any bands he wanted. Orr went home to his makeshift studio. Setting a piece of plywood over the bathroom wash basin, he tacked down a piece of Bristol board, picked up his Rapidograph pen and started inking. He returned several days later. "As I walked past the Fillmore box office with my plywood portfolio, I imagined the people standing in line outside thinking, 'Hey, he must be one of those famous poster artists.'"

On his finished 14- by 21-inch sketch he had lettered the names of the bands he liked best—Santana, Quicksilver Messenger Service and The Grateful Dead. The artful calligraphy was his own, yet Orr says he consciously emulated Griffin's masterful style. "In my mind, Griffin was the giant. The imagination he brought to the genre always went above-and-beyond; he made me want to be an artist."

"My first Fillmore West concert was in 1968, my LSD summer, and it was Janis Joplin, the Chambers Brothers and Richie Havens. Outside after the show I noticed a group of people coming out the back-stage door. Janis was one of them, and she was glowing."

Norman Orr

Graham's reputation as a tyrannical businessman preceeded him, but Orr encountered a gentler side. "When I got in to meet Bill, I was surprised because he was very soft spoken, very complimentary of my work. There was a press photo of Santana up on the wall. He said he was just booking shows for the next two weekends headlining Santana and Quicksilver, so I was hired. That my first two commissions happened to be for my favorite bands was a sign to me that I was meant to be there."

Being the youngest of the Fillmore poster lot, Orr's familiar motifs humbly echoed those of the school of artists that came before him—especially Griffin, Mouse and Kelley—with imagery that mixed playfulness with of-the-moment historical, religious and political sentiments. Exhibited also was Orr's patient eye for detail, delivered prolifically in each of his twelve Fillmore posters. "Growing up on a ranch I developed a certain work ethic, and from childhood art was something I was encouraged to do for pure enjoyment. So I applied both when it came to doing the posters. How I could sit there for hours and ink all those thousands of tiny dots was because I learned from working on the ranch not to sweat the details. It's about craftsmanship and skill. I knew there was no such thing as instant gratification."

BG 252-1

In BG 252, Orr expresses his personal trepidation about the Vietnam draft lottery. "My wife was pregnant, and there I was eligible for the draft. The baby Uncle Sam saying, 'I want you,' was a composite of what was on my mind—my impression of war." Of BG 268, the artist says, "I'll never forgive myself for not going to that concert, but I didn't even know who the Allman Brothers were. Someone had just shown me a picture of Duane Allman, with his long blonde hair, playing the slide guitar, which was the image I used for the poster. That was their first time in San Francisco, and I missed them."

BG 273/274 was Orr's last, a double-sized poster on which he delighted in depicting a nude woman (his wife) at its center. "At that time, the fact that I could portray female frontal nudity on a concert poster, without somebody tearing it down, really appealed to me."

9/10–13/70
BG 248-1 poster/postcard
Fillmore West; Art: Norman Orr

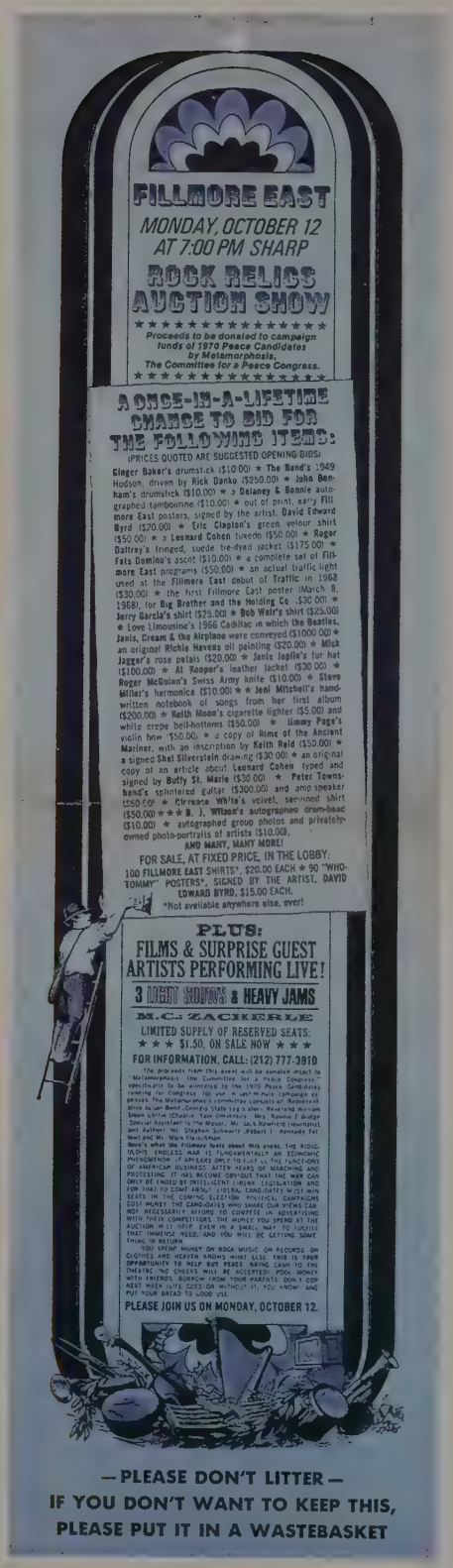
9/17–20/70
BG 249-1 poster/postcard
Fillmore West; Art: Norman Orr

9/24–10/4/70
BG 250-1 poster/postcard
Fillmore West; Art: David Singer

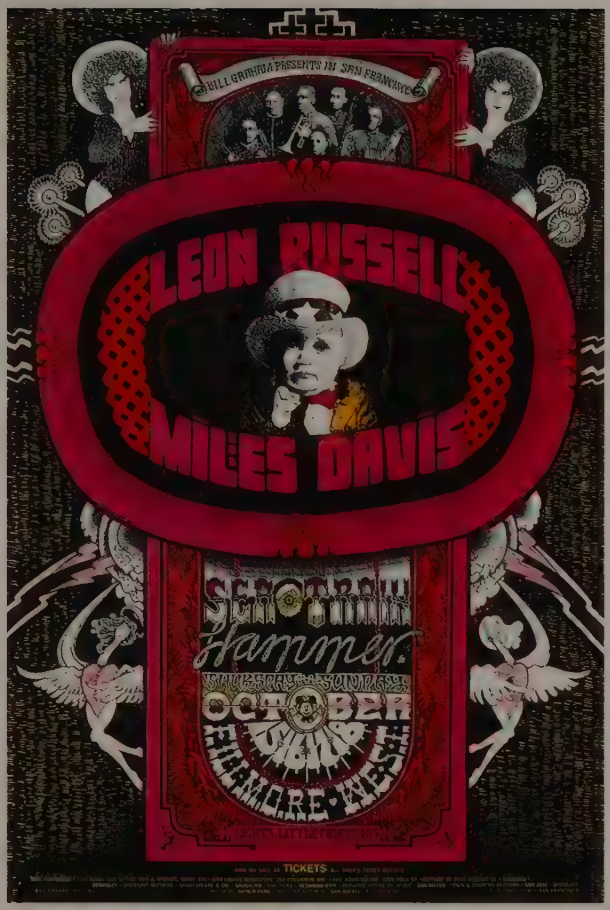
10/8–11/70
BG 251-1 poster/postcard
Fillmore West
Art: Norman Orr

When I got to the Fillmore office, this man was sitting behind a desk bellowing into the telephone. I remember thinking, 'Geez, I hope that's not Bill Graham.'

Norman Orr



10/12/70
BG Fillmore East flyer
Marquee style: Rock Relics Auction



10/15–18/70
BG 252-1 poster/postcard
Fillmore West
Art: Norman Orr

10/21–28/70
BG 253-1 poster/postcard
Fillmore West
Art: David Singer

As I walked past the Fillmore box office with my plywood portfolio, I imagined the people standing in the line outside thinking, 'Hey, he must be one of those famous poster artists.'

Norman Orr

10/21/70
BG Fillmore West poster/postcard
Pink Floyd; "230a/253a"
Art: Pat Hanks

10/28–11/1/70
BG 254-1 poster/postcard
Fillmore West
Art: David Singer

10/26/70
BG Fillmore West poster/postcard
Equinox; errant "JAN" variety
Art: Greg Irons

10/28/70
BG Fillmore West poster/postcard
Rod Stewart–Small Faces
Art: Pat Hanks

11/5–8/70
BG 255-1 poster/postcard
Fillmore West
Art: David Singer

11/12–15/70
BG 256-1 poster/postcard
Fillmore West
Art: David Singer

Lettering began to fascinate me because I realized I could take this alphabet, these 26 symbols, and extend them in limitless ways.

David Singer

11/19–29/70
BG 257/258-1 poster/postcard
Fillmore West
Art: Norman Orr

12/3–6/70
BG 259-1 poster/postcard
Fillmore West
Art: David Singer

In my mind Griffin was always the giant. The imagination he brought to the genre always went above and beyond. He made me want to be an artist.

Norman Orr

12/7/70
BG Fillmore West poster/postcard
Tom Paxton
Art: Pat Hanks

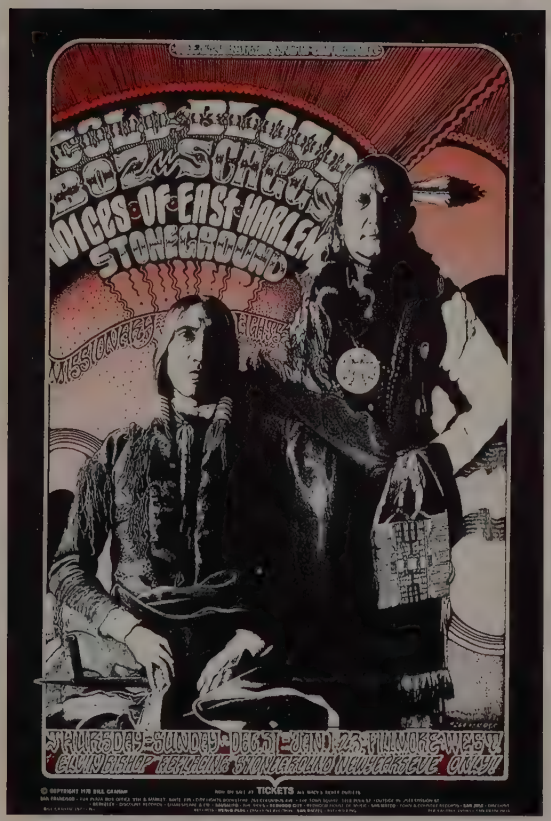
> **. . . if you're really into your art, it becomes a vehicle for discovery.**
>
> *David Singer*

12/10–13/70
BG 260-1 poster/postcard
Fillmore West
Art: David Singer

12/14–20/70
BG 261-1 poster/postcard
Fillmore West
Art: Norman Orr

12/31/70
BG 263-1 poster/postcard
Fillmore West/Winterland Aud.
NY's concerts
Art: David Singer

12/26–29/70
BG 262-1 poster/postcard
Fillmore West
Art: Norman Orr



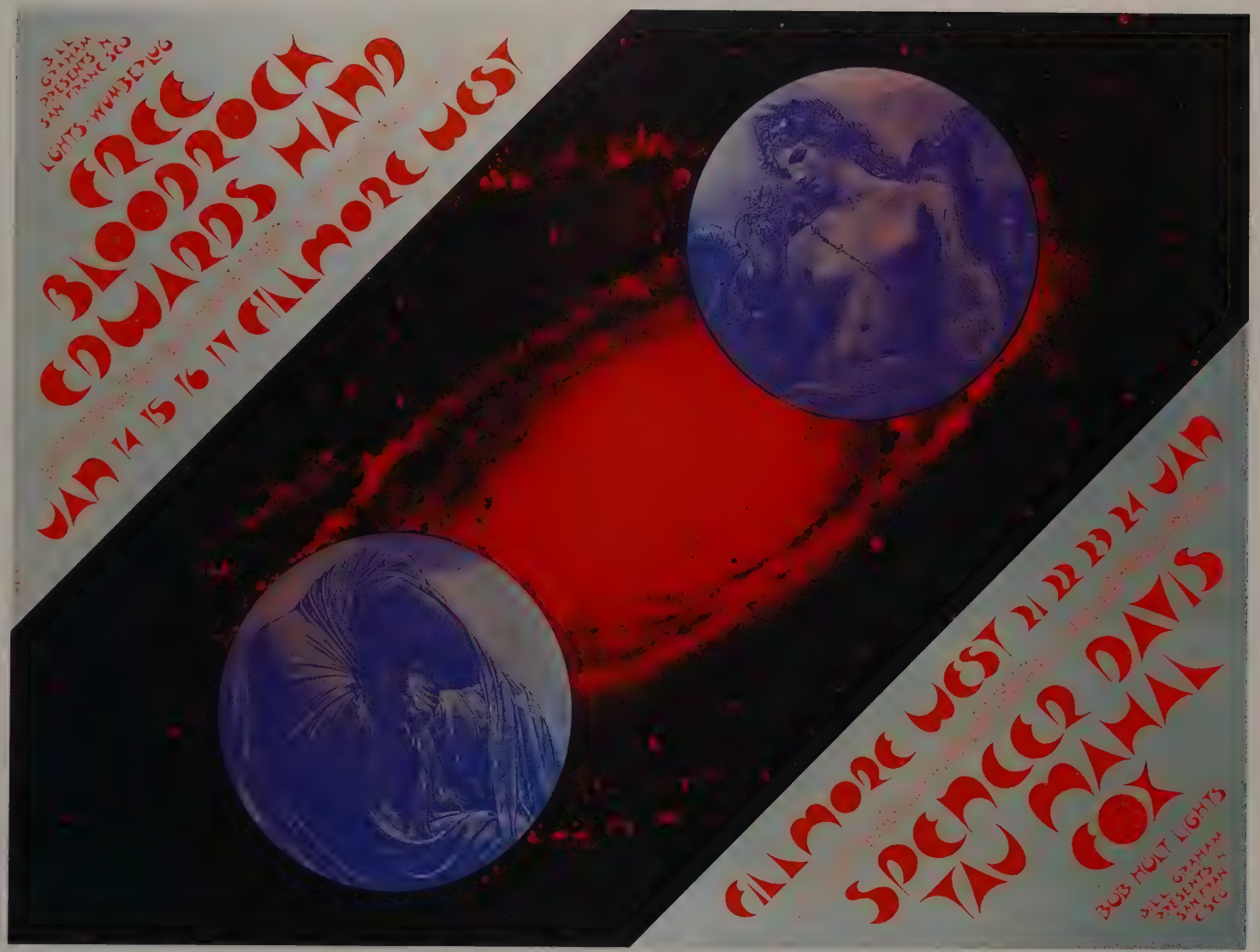
12/31/70–1/3/71
BG 264-1 poster/postcard
Fillmore West
Art: Norman Orr

1/7–10/71
BG 265-1 poster/postcard
Fillmore West
Art: Norman Orr

1/8–9/71
BG Fillmore East program
Vol. 3, #6; 4th cover design
Art: David E. Byrd

When I first saw them hanging on the walls in my friends' rooms, I thought to myself, "Someday I'm gonna do Fillmore Posters."

Norman Orr

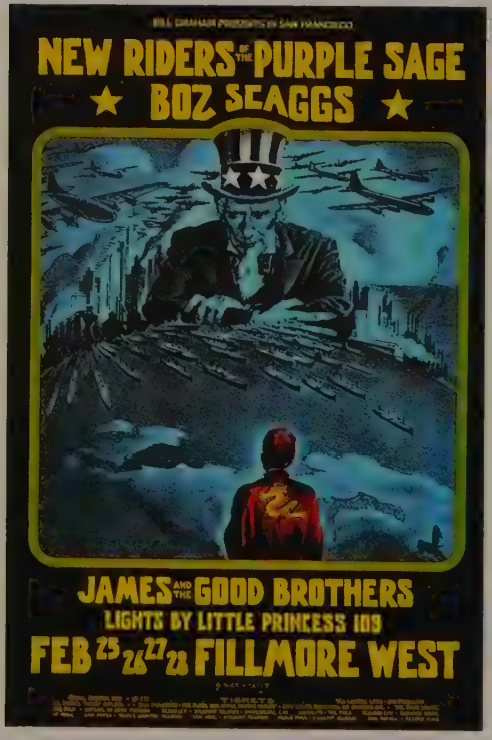


1/14–24/71
BG 266/267-1 poster/postcard
Fillmore West
Art: David Singer

1/28–31/71
BG 268-1 poster/postcard
Fillmore West; Art: Norman Orr

2/4–7/71
BG 269-1 poster/postcard
Fillmore West, Art Norman Orr

2/11–21/71
BG 270-1 poster/postcard
Fillmore West/Winterland Aud
Art: Jake Pierre



2/25–28/71
BG 271-1 poster/postcard
Fillmore West
Art: Wilfred Sätty, David Singer

I always liked the way the Fillmore smelled when you walked in, that musty combination of old wood, smoke and patchouli.

Lydia Pense, Cold Blood

2/27/71
BG L.A. Ballroom poster
Aretha Franklin; LA, CA
Design: David Singer; Photo: Jim Marshall

3/5–7/71
BG 272-1 poster/postcard
Fillmore West
Design: David Singer; Photo: Jim Marshall

When we opened for Aretha and King Curtis, this was when she recorded her album live at the Fillmore. I'll never forget on Saturday night I was standing in the doorway of the dressing room and all of a sudden, here comes Aretha Franklin... I turned sideways, and she tried to scoot through sideways, so we were pressed up against one another and she looked me right in the eye and said, 'Tower of Power, my favorite band.' I just about melted and slid down the door jam.

Emilio Castillo–Tower of Power

3/5–5/15/71
BG Fillmore East handbill
Marquee style; program subscription offer
Green stock variety

At that time, the idea that I could portray female frontal nudity on a poster—without someone tearing it down—was very appealing to me.

Norman Orr

3/11–21/71
BG 273/274-1 poster/postcard
Fillmore West
Art: Norman Orr

3/25–4/4/71
BG 275-1 poster/postcard
Fillmore West/Winterland Aud.; Art: David Singer

4/8–18/71
BG 276-1
Dave Mason variety
Fillmore West/Winterland Aud.
Art: Willyum Rowe

4/8–18/71
BG 276-1
Van Morrison surprinted variety; "276a"
Fillmore West/Winterland Aud
Art: Willyum Rowe

4/22–5/1/71
BG 277-1 poster/postcard
Fillmore West/Winterland Aud.
Art: Daddy Bread, Randy Tuten

If we all truly believe in reincarnation, then Bill Graham is alive again, somewhere. And I should hope one day to bump into young Bill Graham. I'm sure he'd be putting on shows again.

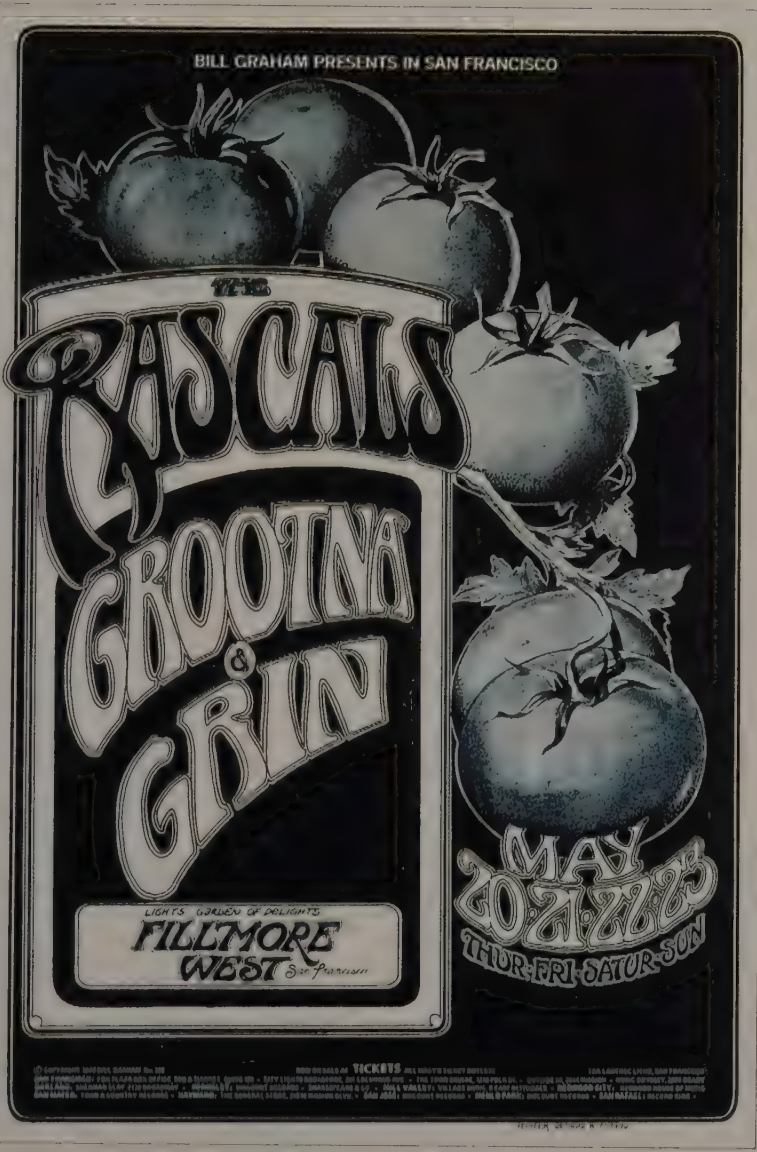
Donovan

4/29–5/2/71
BG 278-1 poster/postcard
Fillmore West/Winterland Aud.
Art: Randy Tuten

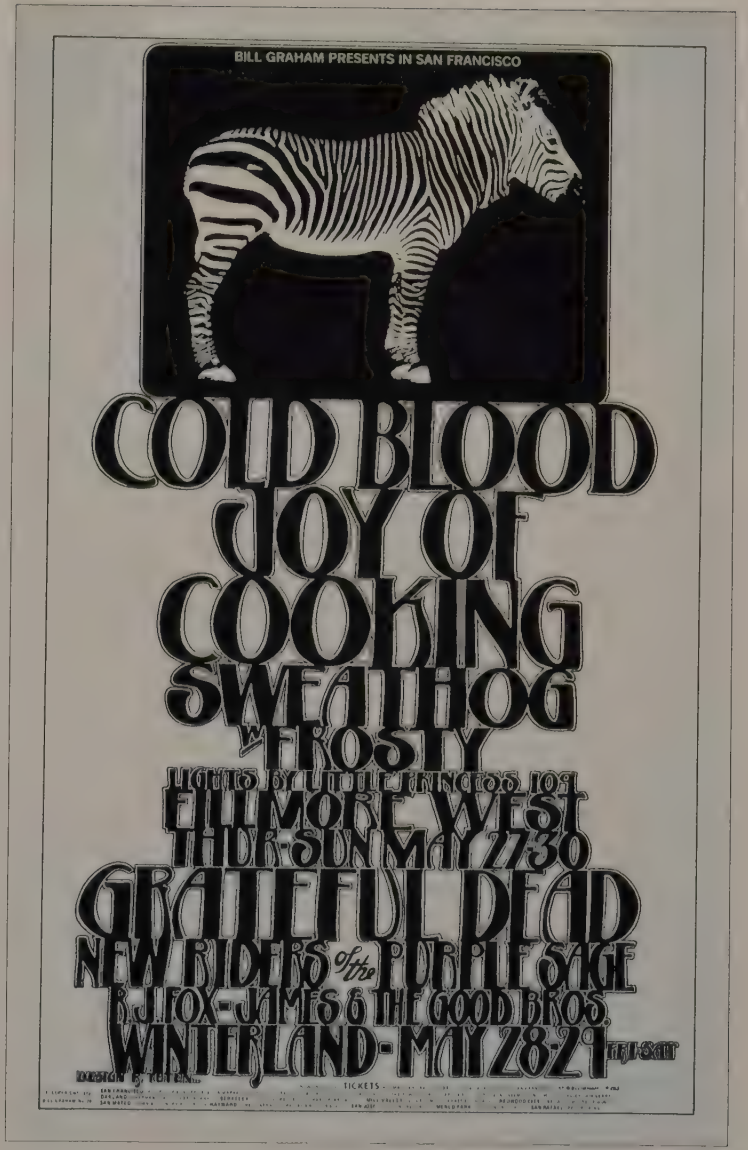
5/6–9/71
BG 279-1 poster/postcard
Fillmore West; Art: David Singer

5/13–16/71
BG 280-1 poster/postcard
Fillmore West; Art: David Singer

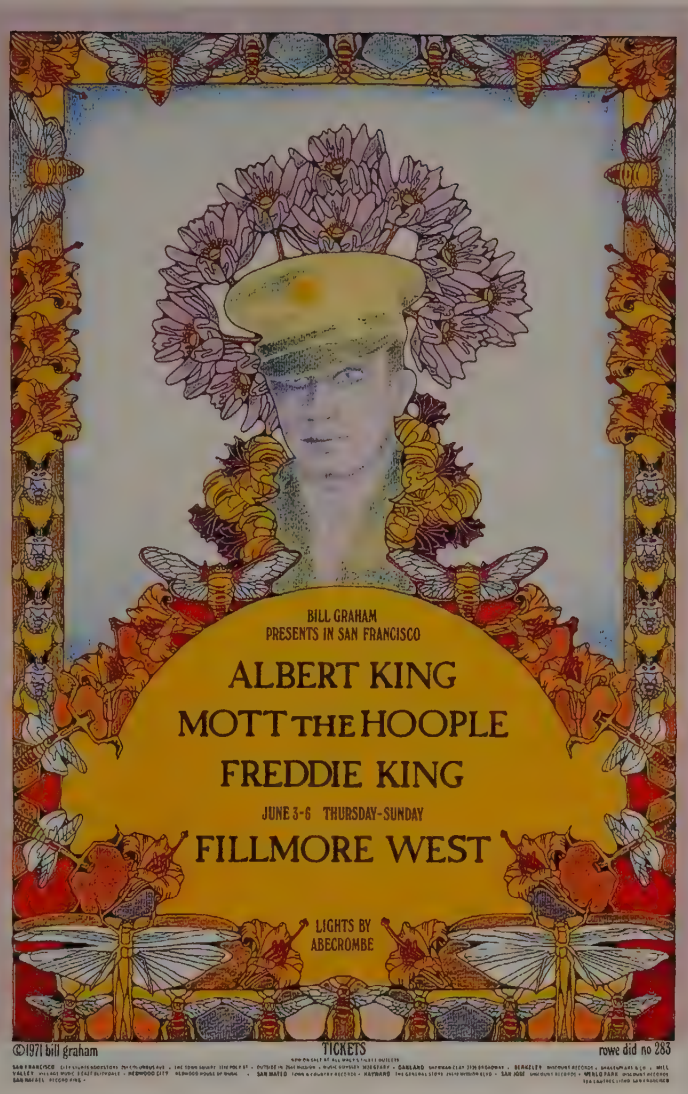
5/20–6/27/71
BG /FE 11-1 poster
Fillmore East closing; final shows; Art: David E. Byrd



5/20–23/71
BG 281-1
poster/
postcard
Fillmore West.
Art
Randy Tuten



5/27–30/71
BG 282-1 poster/
postcard
Fillmore West/
Winterland Aud.
Art: Randy Tuten



6/3–6/71
BG 283-1 poster/
postcard
Fillmore West
Art: Willyum Rowe

6/10–13/71
BG 284-1
poster/postcard
Fillmore West
Art: Willyum Rowe

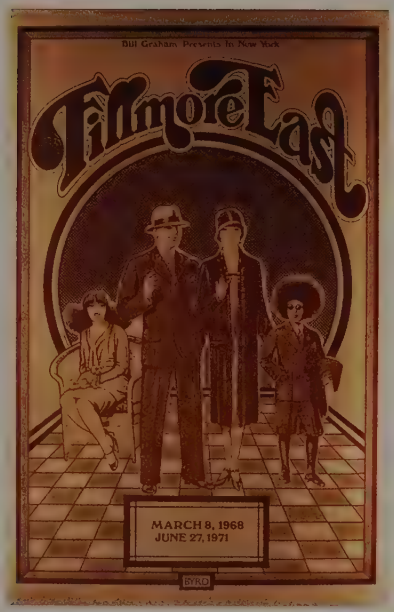
6/17–20/71
BG 285-1 poster/postcard
Fillmore West
Art: David Singer

6/20–7/18/71
BG Berkeley Comm. Th. poster
Marquee style

When the Allman Brothers finished their last encore and the shouts of 'more, more' finally declined, Graham said, 'Goodnight. Thank you,' and walked away from the mike... hundreds of people stood staring at the stage, and a long time passed before they left.

Timothy Ferris–Rolling Stone, 7/22/71

6/24–27/71
BG 286-1 poster/postcard
Fillmore West
Art: David Singer



6/25–27/71
Fillmore East program
Vol. 3, #31; Closing concerts
Art: David E. Byrd

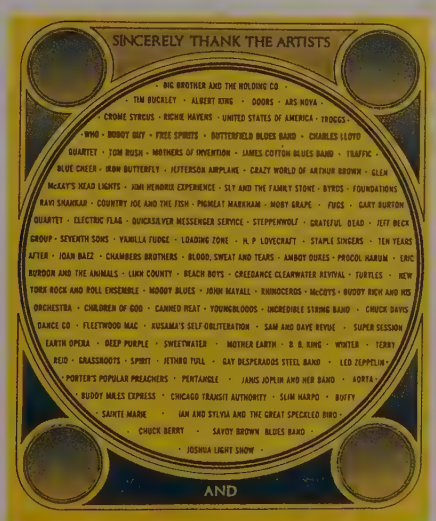
By playing Carnegie Hall or being on the Ed Sullivan show once upon a time, you knew you were on your way to stardom. Being endorsed by Bill Graham when he booked you to play the Fillmore gave you the same kind of credibility in that era.

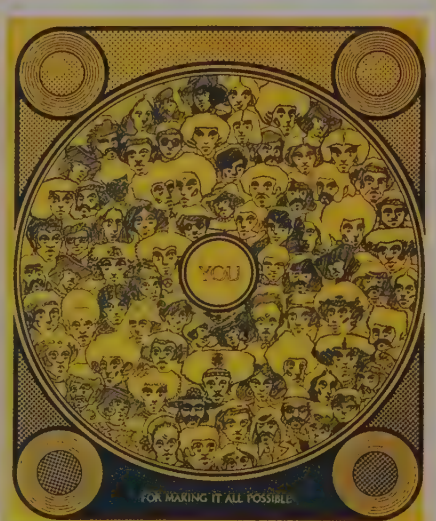
Peter Wolf–The J. Geils Band

6/27/71
BG Fillmore East card
Closing shows; folded, 4 pgs
Thank you message and horoscope
Art: David E. Byrd

TIME WILL TELL WHAT WE'VE ALL SHARED.

Bill Graham 1971





6/30–7/4/71
BG 287-1 poster
Fillmore West closing concerts
Art: David Singer

The Fillmore West Closing Week Poster

During the week of June 30 through July 4, 1971 Bill Graham and his San Francisco rock 'n' roll family bid farewell to the music and the magic that had so raucously and rapturously sustained them over five memorable years. The final poster done for the original numbered series had to be something special, and artist David Singer succeeded in making it so. Several factors render BG 287 unique. Of all those in the series, this singularly commemorative poster is the only one that Graham didn't commission himself. It was instead commissioned as a gift to him, to be presented after the event from his grateful staff.

The double sized image lists 17 bands—all San Francisco acts—the most ever lettered onto a Fillmore poster.

Guided by symbology and instinct, Singer made the project his own. He meditated over the poster, thoughtfully analyzing the various elements that would represent the Fillmore years. The search for the right image finally manifested itself in a striking blend of his signature collage and lettering styles. Not a complicated or overwrought piece, but an evocation. His own feelings about the Fillmore experience are reflected in what the artist calls "a dream state—a reverie."

Depicted are a sleeping dog and two cats—of which a dog might dream. The contrast of the two cats, one dark and one light, one playful and one sinister, symbolize the expression of conscious and unconscious, an interplay, Singer related in *The Art of Rock*, " exactly right for what the mood and music of the time were all about." In further integrating the poster, Singer added the image of Saturn, with its halo of rings, signifying confrontation in the material world. Connecting with his Pennsylvania Dutch country roots and colonial folk art, the artist relied on a personally symbolic motif—that of two stylized birds flanking the central collage as guardians or protectors. More emotional than intellectual, the poster imparts a mystical, resonant depth.

At first they wanted me to list every single band that ever played the Fillmore over the five years—on a single sized poster. I laughed imagining what a lettering freak-out that would be. So I suggested it made a lot more sense to just do the closing week bands, and they agreed.

David Singer

Artist Appendix

Wes Wilson b. July 15, 1937
Since his pioneering poster days, Wilson has moved with his family to a farm in the Missouri Ozarks. From 1991 to 1995 he published the premier newsjournal of poster art and happenings, *Off The Wall*. In 1990 he was invited by the Springfield Art Museum to exhibit his sixties posters in a show entitled: *Looking Back: Rock Posters of the 1960's by Wes Wilson*.

Bonnie MacLean b. Dec. 28, 1938
Still an artist, MacLean's favorite forms of expression include painting nudes and rendering landscapes with pastels. Recently she reproduced replicas of her Fillmore posters with acrylics on canvas. She lives in northern California with artist Jacques Fabert.

Stanley Mouse b. Oct. 10, 1940
Independently and with Alton Kelley, Mouse has produced countless graphics for bands such as The Grateful Dead and Journey. In 1979 they won a Grammy for their album cover for the Steve Miller Band. At Mouse Studios in Sonoma County, California, the artist generates commercial commissions by hand, airbrush and computer, and regularly indulges his passion for life drawing and classical painting.

Alton Kelley b. June 17, 1940
No fan of digital technology, Kelley continues to work by hand producing posters and other print graphics for a wide array of entertainment-oriented clients, including posters for the Fillmore and other Bay Area venues. With Mouse, he published their biography, *Mouse & Kelley* in 1979, and in 1996 he appeared in the acclaimed documentary film by Mary Works, *The Life and Times of the Red Dog Saloon*. He lives in Petaluma, California.

Rick Griffin b. June 18, 1944 d. Aug. 17,1991
Outside the realm of the Fillmore posters, Griffin's art touched many other genres. After R. Crumb and S. Clay Wilson, he became the third artist to contribute to Zap Comix, followed by Victor Moscoso. In the early 1970's he became a 'born-again' Christian during which time religious themes dominated his work. At the time of his death in 1991, at the age of 47, Griffin had produced countless album covers, concert and surf movie posters, T-shirt designs and comics. He is survived by his wife Ida and their four children, Flaven, Adelia, Miles and Katy.

Lee Conklin b. July 24, 1938
The creator of Santana's famous first album cover, Conklin makes a living as an artist working out of his home studio in Petaluma, California. He has virtually abandoned the hand-drawn method of the past in favor of producing posters and other graphic works digitally. This includes recent projects for Bill Graham Presents.

Greg Irons b. Sept. 29, 1947 d. Nov. 14, 1984
Before a bus accident in Thailand ended Irons' life at the age of 37, the road he traveled was paved with artistic eclecticism and adventure. He spent time in London working as a tracer on the Beatles' film *Yellow Submarine*. Back in the states, he joined the burgeoning world of underground comics along with fellow postermen Rick Griffin and Victor Moscoso. Additionally, he illustrated dozens of books and created album graphics for groups like Blue Cheer, Sea Train, Cold Blood, and Jerry Garcia's previous band, Old And In The Way.

David Edward Byrd b. April 4, 1941
In 1969, two years prior to the closing of the Fillmore East, Byrd created the commemorative poster for Woodstock as well as for the Rolling Stones 1969 World Tour. Later he went on to collaborate on The Who's Tommy album cover in 1973, sharing a Grammy Award with several other prominent illustrators. Between 1975 and 1990 he produced dozens of book and magazine covers as well as theater and feature film posters before becoming Senior Illustrator at Warner Brothers Creative Services. He lives in Hollywood, California.

Randy Tuten b. Sept. 28, 1946
Tuten worked almost exclusively for Bill Graham throughout the seventies, creating the local newspaper strip ads as well as concert posters for Winterland, The Oakland Coliseum, The Warfield and other venues where Graham staged events. Tuten resumed doing posters for the Fillmore when the original auditorium reopened in 1988. He lives in San Francisco, where in addition to working on projects for Bill Graham Presents, he works by hand and with an airbrush turning out commercial art projects for corporate clients.

Norman Orr b. October 27, 1949
Orr resides on the San Francisco peninsula and works independently as a custom carpenter. A consummate craftsman, he also specializes in intricate handmade wood carving and paper sculpture. In 1995, getting back to his rock poster roots, he completed a series of original black and white posters to advertise tribute concerts for music legends John Lennon, Jimi Hendrix, Stevie Ray Vaughn and PigPen of The Grateful Dead.

David Singer b. March 11, 1941
After the Fillmore West closed in 1971, Singer went on to do more posters for Bill Graham, including BG 289, the classic Rolling Stones Tumbling Dice poster. At his home studio in northern California, he produces promotional graphics, including digitally-rendered collages on the computer. He remains engaged in the study of mythological symbology—the subject on which he is currently writing and illustrating his first book.

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- New York: Psychedelic Solution (212) 529-2462

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STAY TUNED!

Cream was probably my favorite band at the time I did this poster. I used cream as the background color, and for the graphic, instead of a Rapidograph pen, I used a black grease pencil which gave it texture. I drew the faces from a press photograph, and the lettering was my own adaptation of Mucha's Art Nouveau style... I went to that show, and afterwards went backstage and met Eric Clapton. Later, he called me and asked me to come to London to flame his Rolls. [BG 110] **Stanley "Mouse" Miller** • I like the idea that my Fillmore art is still out there. Even back then I always believed I was creating for the ages. **Lee Conklin** • Psychedelic art wasn't defined yet in New York, so people were copying some vague notion of what they thougt it might be. The house manager of the Fillmore East at the time it opened was John Morris. He needed a poster done *fast*. So this lower east side antique dealer named Charles Brandwynn just dropped the Linda Eastman photograph into his hand drawn Art Nouveau frame and got it done. There wasn't anything extraordinary about the poster itself. But it was made in the fresh adrenalin of the moment: the Grand Opening of the Fillmore East. That alone made it unique. **Joshua White** • I was one of those people who went to the Fillmore every weekend. One night the Staple Singers played and I was so into it that I stood up and sang along as loud as I could. I mean so loud that Mavis looked out into the audience and looked in my direction like, 'Who is this person?' [BG 116] **Annie Sampson**—Stoneground • Somebody in the audience: 'Are you better than Eric Clapton?'... Jimi Hendrix: 'Are you better than my girlfriend?' [BG/FE 7] **Jimi Hendrix** • The time we played the Fillmore East with Jimi Hendrix, I remember the lightshow was incredible. It was called the Joshua Light Show. [BG/FE 7] **Larry Graham**—Sly and the Family Stone • We are performance artists in light and the most important thing we do is get the show on every week at the Fillmore at 8 o'clock. **Joshua White**—the Joshua Light Show, *New York Times*, 12/68 • The greatest live performance I ever witnessed was Sly and the Family Sone at the Fillmore East. [BG/FE 7] **John Sebastian**—The Lovin' Spoonful • I went there a bunch of times and saw the Incredible String Band, that's where we became great friends, and later on we toured together. The Fillmore was the *Mecca* of what we were all doing in those days. **Arlo Guthrie** • During these Dexedrine-fueled overnighters I exhausted myself trying to make a letter out of and within every single letter and figure I stretched my imagination to its ends. [BG 121] **Lee Conklin** • One performance that really stands out in my mind is Richie Havens at the Fillmore West. He was a one-man show—just him and his guitar—and he was electrifying. [BG 122] **Joe Chambers**—The Chambers Brothers • I sat on the floor through what seemed like an eternity of the Mothers of Invention so I could hear Booker T. and the MG's. Part of Frank Zappa's humor was that he would intentionally try to bum the audience out with long raps about his car and other stuff... I was bored and the floor was hard and I wasn't smoking grass like everyone else... I was there for one reason and that was to see Booker T. and the MG's, and they were wonderful. [BG 123] **John Fogerty**—Creedence Clearwater Revival • [Bill's] main thing to me was, 'Make it bright!' Other than that he was always good about letting me do what came naturally. **Lee Conklin** • The first show we played, we opened for Paul Butterfield... The second time, the Loading Zone cancelled, so we opened for The Who... Every time somebody would miss it, we would be there in a second... That was how we got to headline. [BG 131] **Carlos Santana** • Janis came into the dressing room at the Fillmore East, she had this rabbit fur purse and in it a pint of Southern Comfort, and she offered me a swig—said it made her sing better. I said, 'I can't take a swig now Janis, it might blow my pipes. I come up on the hot tea.'... She said, 'Mavis, I wanna' sing a gospel song together.' We sang 'Down by the Riverside.' Janis had a real whoop for a white girl. The crowd went wild...that was the last time we saw Janis. [FE 8-2-68] **Mavis Staples**—The Staple Singers • I don't know how many people sat around stoned trying to find all the faces in that poster. People are still finding them. [BG 134] **Gregg Rolie**—Santana • ...I think an area where we can all agree upon about Rick Griffin's artwork is that his technique was flawless. **David Koepp** *Off The Wall* Vol. 1 • The most important I ever felt as a musician was onstage, with the spotlight on me at the Fillmore East. **Kim Simmonds**—Savoy Brown • Canned Heat opened for us at the Fillmore East... but they would *not* get off the stage. We were in the dressing room, getting *anxious*. They stayed on to the point where we only had time for one song. But as soon as we started playing 'In A Gadda Da Vida,' the house came down, so it worked out fine. **Doug Ingle**—Iron Butterfly • The poster was done in a comic spirit, but it reflects my alienation from society at that point. This was my apocalyptic

sion that time was running out for humanity. [BG 153]

ee Conklin • It was New Years Eve and somebody piked the wine with acid. We took the stage and several minutes into the set our keyboard player started doing things with the keyboard he'd never done before. But we kept on playing and the audience stayed right with us. They were just as out of it as we were. [BG 153] **Carmine Appice**—Vanilla Fudge • . . . drugs cut a big swath. You can't keep up twenty-four-hour-a-day inventiveness on the natch. **Peter Coyote** • I liked Mouse an Kelley's stuff because it was so friendly to the eye. But Griffin influenced me the most. Griffin still influences me. **Randy Tuten** • Drawing was the way Greg set himself apart. It was what gave him his identity in the suburban mush. **Mark Irons** • I loved Chuck Berry but I thought he was a hamburger for doing that song, "My Ding-a-ling." [BG 158] **Randy Tuten** • At the Fillmore East, with the comraderie that went on backstage among the musicians, you got the feeling anything might happen, and frequently it did. **Edgar Winter** • It was one of those great moments at the Fillmore East. Frank Zappa invited John and Yoko to come over. . . They waited in the dressing room and listened to our set and Frank invited them on when it was over. . . They were nervous, but they came on and the crowd went crazy. And Bill Graham was *very* happy. **Don Preston**—The Mothers of Invention • Janis Joplin's talent was that you believed she was singing her guts out every night. **Bill Graham** • . . . This was The Band's first performance at the Winterland. It was the time Bill had to stall the show for two hours until Robbie Robertson got over his stage fright. They finally ended up having to bring in a hypnotist to get him to play. [BG 169] **Randy Tuten** • Three weeks ago Peter Townsend had the good fortune to kick a cop in the balls on the stage of the Fillmore East. Roger Daltrey contributed a shove. The Who always put on a good show. **Robert Christgau** *The Village Voice*, 6/69 • To me, this collage was shocking, yet so meaningful that I couldn't help putting it together. [BG 179] **David Singer** • Back then, it was a brave move to mix up soul acts with the most extreme of white music at the time. Bill was the first one to do it in a big city on a regular basis. **Keith Richards** • . . . for about twenty minutes I just sat there in total silence while [Bill] stood and studied my collages one by one. Finally, he looked at me and said, 'You do lettering?' **David Singer** • . . . I went through the dressing room, took a can of 7-up, and drank it. Twenty

Written by Gayle Lemke

Art Research Editor Jacaeber Kastor

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Bonnie MacLean
Stanley Mouse
Alton Kelley
Rick Griffin
Lee Conklin
Greg Irons
Randy Tuten
David Byrd
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THE ART OF THE FILLMORE

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Bill Graham at the Fillmore

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